



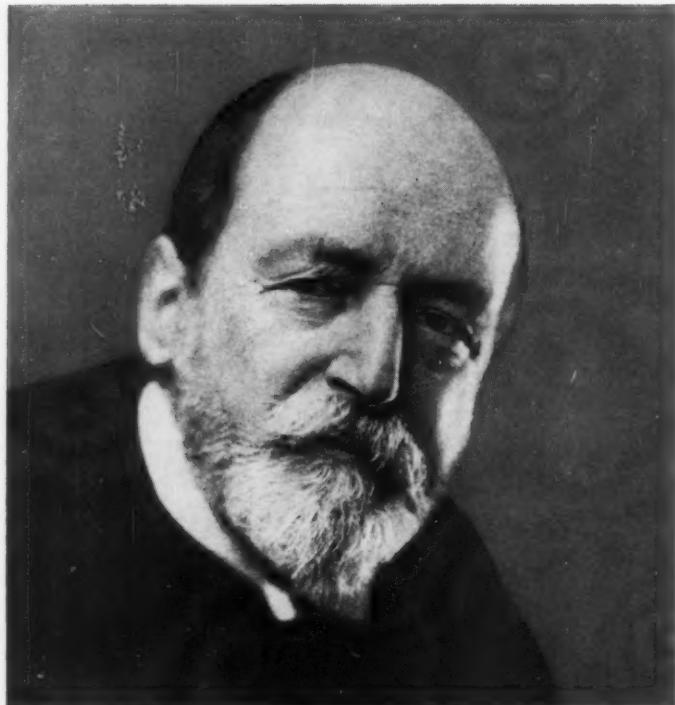
*Annual
Craftsmen's Convention
Issue*

THE INLAND PRINTER

Craftsmen's Convention in Buffalo Aug. 4
Get More Business With Better Customers
Measuring Offset Process Ink Efficiency
How Paper Causes Trouble in Your Plant
Customers Gauge Printers by Front Office

JULY 1957

*Leading Publication
in the World
of Offset-Letterpress
Printing*



HE GAVE YOU THE FACE "WORTHY TO RANK WITH CASLON"

The greatest tribute to a man's work is that it outlives the man himself. And this is eminently true in the case of British type designer and master printer George W. Jones, whose brilliantly conceived Linotype Granjon has been termed "worthy to rank with Caslon for usefulness . . . sharp enough for publicity, clear enough for a dictionary."*

Granjon combines beauty of color and form with unusual adaptability to new uses. Baskerville and Estienne bear further testament to his unusual talent.

Fortunately, this talent—like so many of the best American and European type designing talents—has been captured and preserved and made readily available to printers everywhere *through Linotype*.

*The Fleuron, A Journal of Typography, No. 5



"Perhaps it was because George W. Jones was one of the finest printers of the early 20th century that he succeeded in designing so useful a book face as Granjon. His scholarship led him to the best 16th century models; his knowledge of modern typesetting and printing methods and of the best use of today's papers and inks, surely contributed to his awareness of what letter forms would print with distinction and without peculiarity. In Granjon he achieved a face which can be used successfully for books of diverse subjects and can be read tirelessly for many hundreds of pages."

M. B. GLICK, *Director of Production*
The Viking Press, Inc.

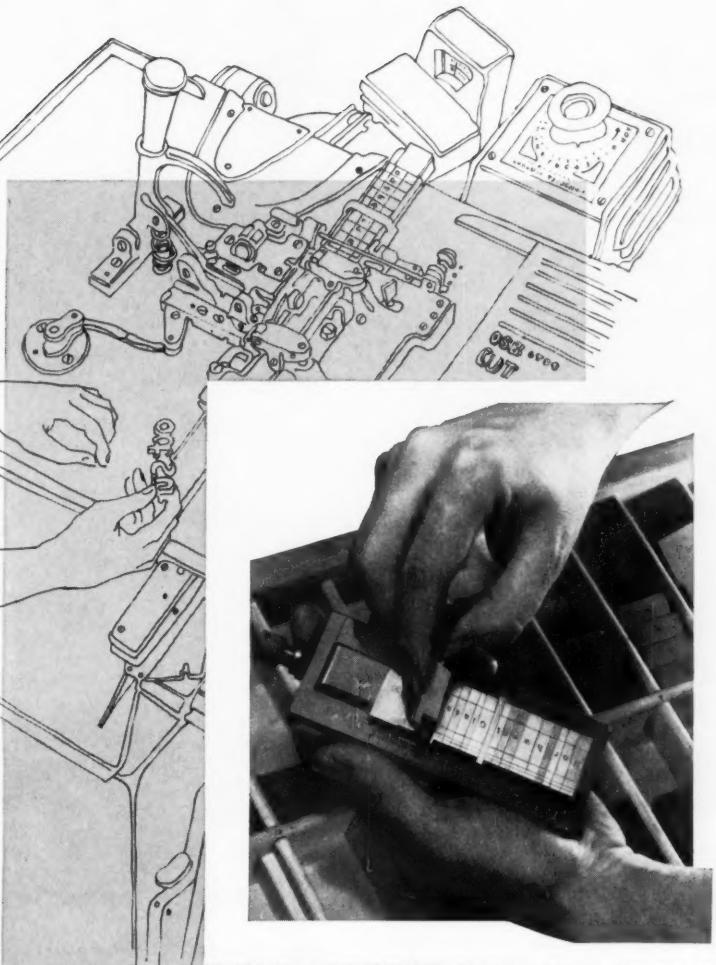
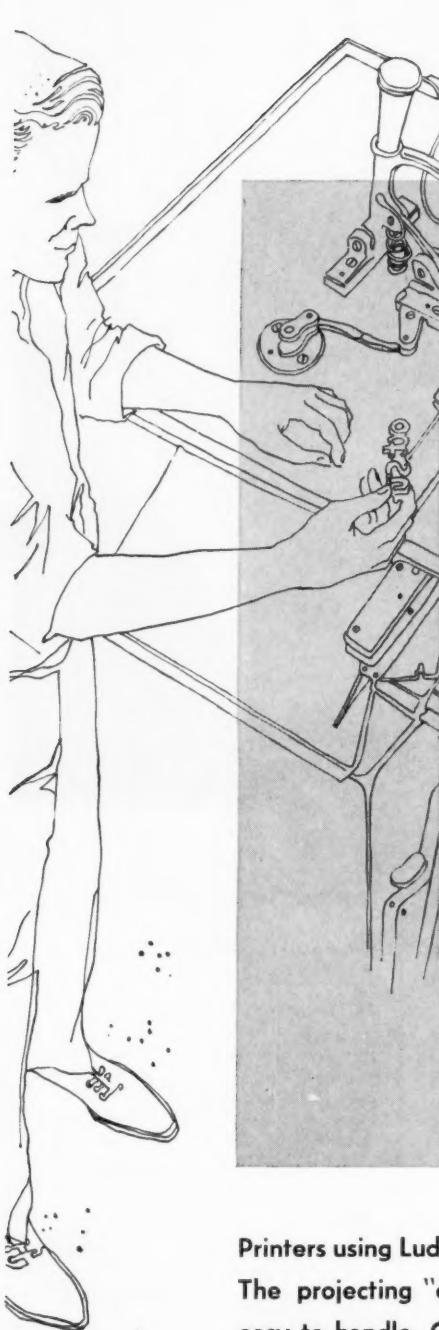
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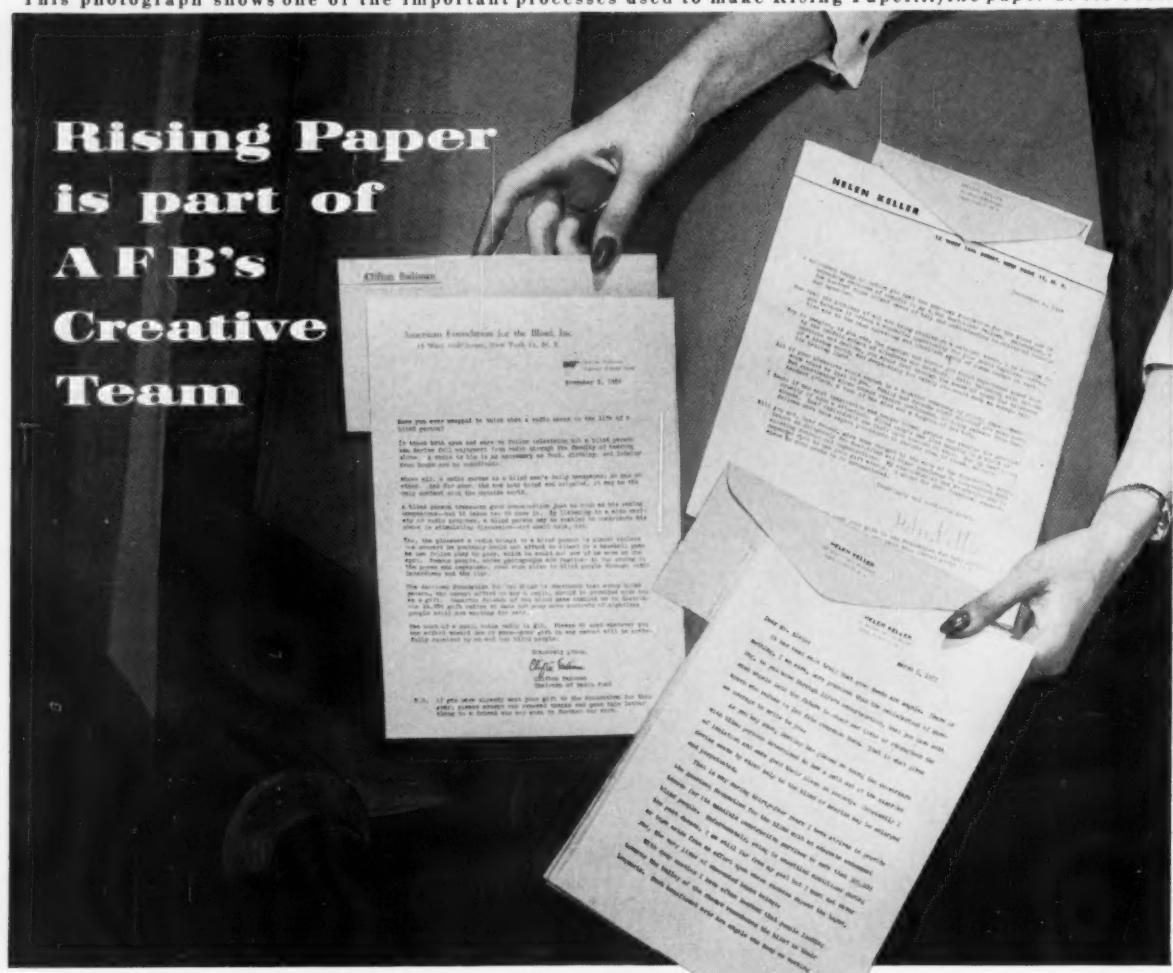
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JULY 1957

Vol. 139

No. 4

The Inland Printer



THE LEADING PUBLICATION IN THE WORLD OF OFFSET-LETTERPRESS PRINTING

LETTERS TO THE EDITOR

How Hempel Quoin Was Named

Editor, *The Inland Printer*:

As a dealer for practically half a century in printers' equipment and supplies including quoins (or coigns, or quoyns) from wooden ones which were packed and sold by the barrel to the present Hi-Speed, I naturally read with interest Mr. Lawson's history of this item in the May issue of *The Inland Printer*.

To Mr. Lawson's article might be added, according to tradition which I have heard numerous times, the story of how the name of Hempel came to be given to the first iron quoin. An employee by that name worked in St. Joseph, Mo., for the old Salisbury Steam Print and one day in locking forms, found a splinter lodged in his hand. Taking off his apron, he hied to the nearest saloon to get a shot as an antitoxin to forestall infection, one shot being so good several were thought to be better.

With an inspiration as mother of invention, the man staggered to a blacksmith and had iron wedges made similar to the wooden one from which the splinter came. These had no corrugations for holding and no provisions for using a quoin key, but were still tightened by the shooting stick. The improvements were devised later.

—Glen Stevenson, Kansas City, Mo.

Small Printer Needs Costs Advice

Editor, *The Inland Printer*:

I have read several of Miss Olive Ottaway's articles in *The Inland Printer* on record keeping and costs for small printers, and that is just what I am, a small printer with a small shop.

My experience in the past has been in the composing room and pressroom. I have had no

(Turn to page 4)

Manuscripts

The *Inland Printer* will accord manuscripts, photographs, drawings, etc., courteous attention and normal care, but cannot be held responsible for unsolicited contributions. Contributors should keep duplicate copies of all material sent in. Address all contributions to *The Inland Printer*, 79 West Monroe Street, Chicago 3, Illinois.

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LEADING ARTICLES

How to Create More Business and Get Better Customers—By Milton E. Bell	57
Instability of Paper Can Cause Trouble in Your Printing Plant	59
Customers Gauge Printers By Front Office Staff Size—By Olive A. Ottaway	63
Printing House Craftsmen to Meet in Buffalo, N.Y., Aug. 4-7	64
Niagara Frontier's 494 Plants Employ 13,000	66
1958 Printing Week Campaign Now Under Way—By Robert M. Edgar	69
Printing House Craftsmen District Representatives	70
Buffalo Craftsmen Began Club on Franklin's Birthday in 1920—By Robert R. Pfeiffer	72
1957 Craftsmen Club Presidents	73
Modern Type Display—XIV: Use of Initials—By J. L. Frazier	88
English Develop Letterpress Plate With Built-in Makeready	92

Front Cover design by LeRoy Barfuss, Houston, Texas

REGULAR FEATURES

Books for the Printer	94	Newsletter	55
Composing Room	82	Offset	60
Convention Calendar	107	People in the News	124
Month's News	102	Pressroom	90
New Equipment	96	Slug-Casting Problems	83
New Literature	129	Specimen Review	84

For contents of previous issues, consult the Industrial Arts Index in the library

WAYNE V. HARSHA, Editor

JOSEPH J. O'NEILL, Manager

J. L. Frazier, Consulting Editor Robert J. Skup, Assistant Editor L. H. Allen, Eastern Editor
Margot Cohn, Editorial Assistant

Cecil Hancock, Production Manager M. M. Gross, Circulation Manager
Published at 79 West Monroe Street, Chicago 3, Illinois. Phone: RANDolph 6-2802

Eastern Advertising: William H. Thorn, 522 Fifth Ave., New York City 36. Phone: MU-2-7888
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Pacific Advertising: Don Harway, 1709 W. 8th Street, Los Angeles 17, Calif. Phone: DU-2-8576
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LETTERS TO THE EDITOR

(Letters to the Editor began on page 3)

experience in time and production costs and no experience in bookkeeping records and costs.

I believe you have several books on costs and bookkeeping records for small printers.

My little shop consists of one press, 30 fonts of new type, an imposing stone, and all the other necessary items that make up a print shop. Don't laugh, for I expect to grow.

I would appreciate any suggestions you or Miss Ottaway can make in reference to records for printers, and I will continue to read her articles in *The Inland Printer*.

—Herb Willis, Ludington, Mich.

Mysterious But Versatile Symbol

Editor, *The Inland Printer*:

After a very long time here's a letter from an old subscriber (and an old-timer, too).

Some time ago one of the typos in our plant (the Derrick Publishing Co.) asked me a question and promised me \$4,000 if I could answer it correctly. He didn't mention "dollars" but I am going out for it just the same.

The question: * is called an asterisk, - is named hyphen, " is quotation mark, (parenthesis, & ampersand, † single dagger, = equation, but what is the name for this #?

I believe I saw the name of this (#) in the *IP* several years ago but can't recall it. Maybe this will be a good one for the Proofroom. Anyhow, any light you can shed on this dark subject will be greatly appreciated.

—Alvin Mowrey, Franklin, Pa.

(Editor's note: To a printer # means space, to a musician it's a sharp, in chess it's a check. # can mean number and it can mean pound. As for a universal name that covers all its meanings, the dictionary suggests diæresis. As for a commonly used name, maybe it's ticktackoe.)

Printers' Collectanea For Sale

Editor, *The Inland Printer*:

Back in the days when time was heavy on my hands, I printed a limited edition of the two enclosed books. At different times salesmen have seen them and remarked they would make good library items for those "who go in for that kind of stuff."

I would like to sell them. I have two copies of the *Saga* and six copies of the *Pied Type*. Do you know of someone who might want to purchase them as items for a printer's book shelf?

I have been reading the back page of *The Inland Printer* since you began filling that particular page and concluded that if anyone knew of anyone who would be interested in such items, it would be you.

—Thomas C. Allen, Plainville, Kan.

(Editor's note: For our readers' benefit, *A Saga of the Fourth Estate*, published 1943, containing 42 pages, and *Pied Type*, published 1947, with 26 pages, are two cream-colored booklets bound in heavy cover stock, printed on heavy deckle-edge laid paper. They contain anectodes of all kinds of items mainly for printers and editors—aneccodes, editorials, poetry, historical bits, messages of sentiment and humor, etc., written in a homey and philosophical vein.)

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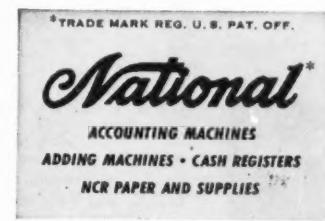
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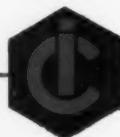
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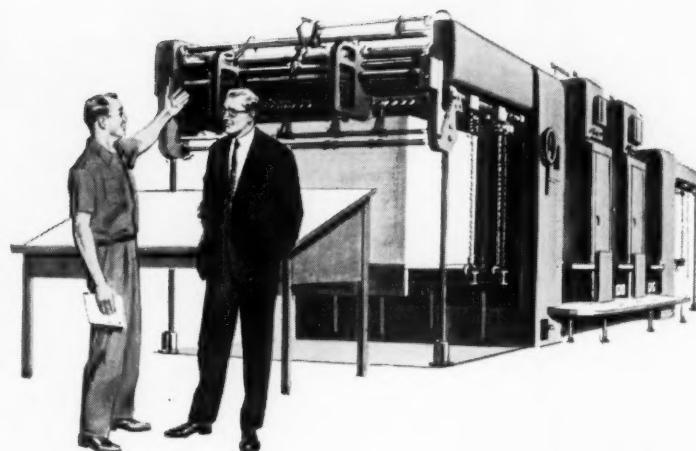
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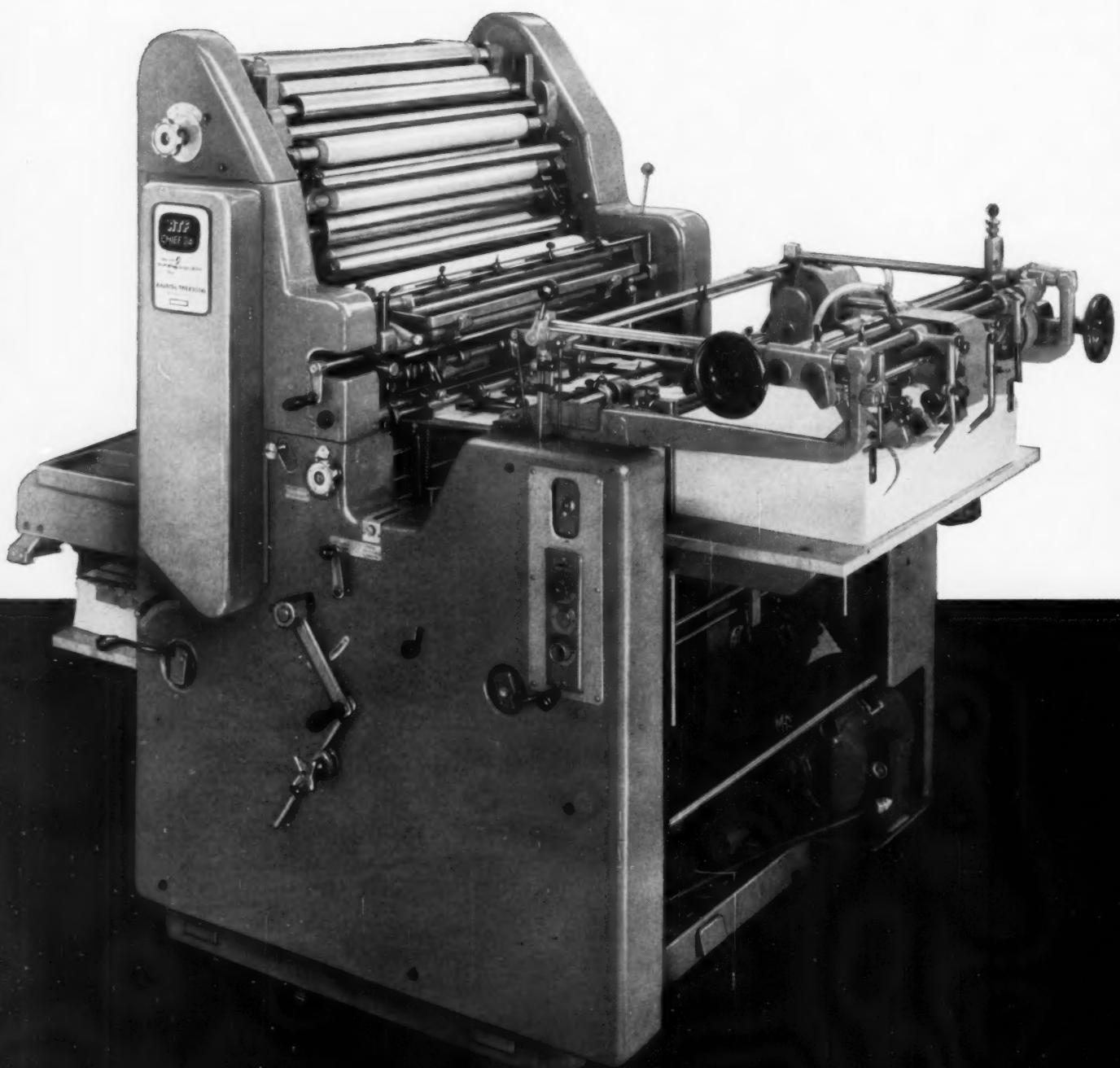
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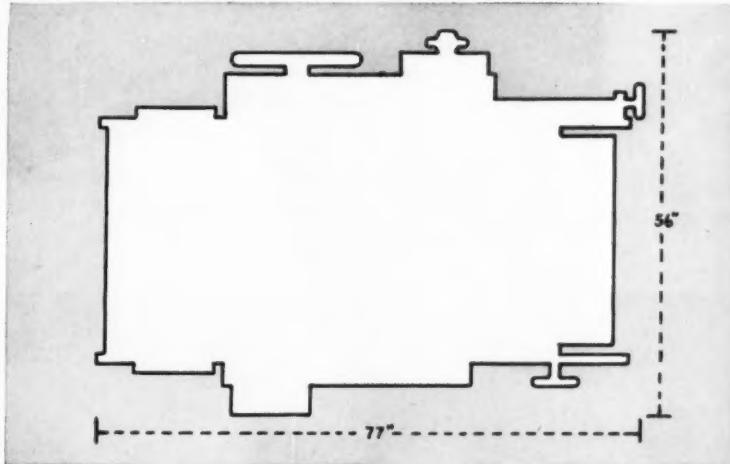
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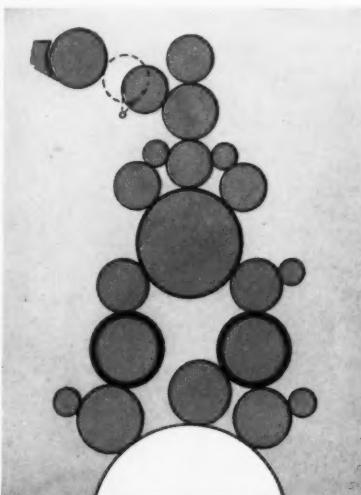
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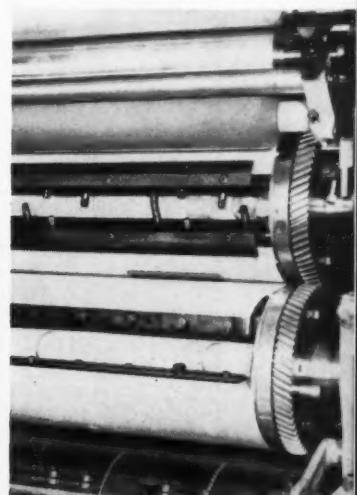
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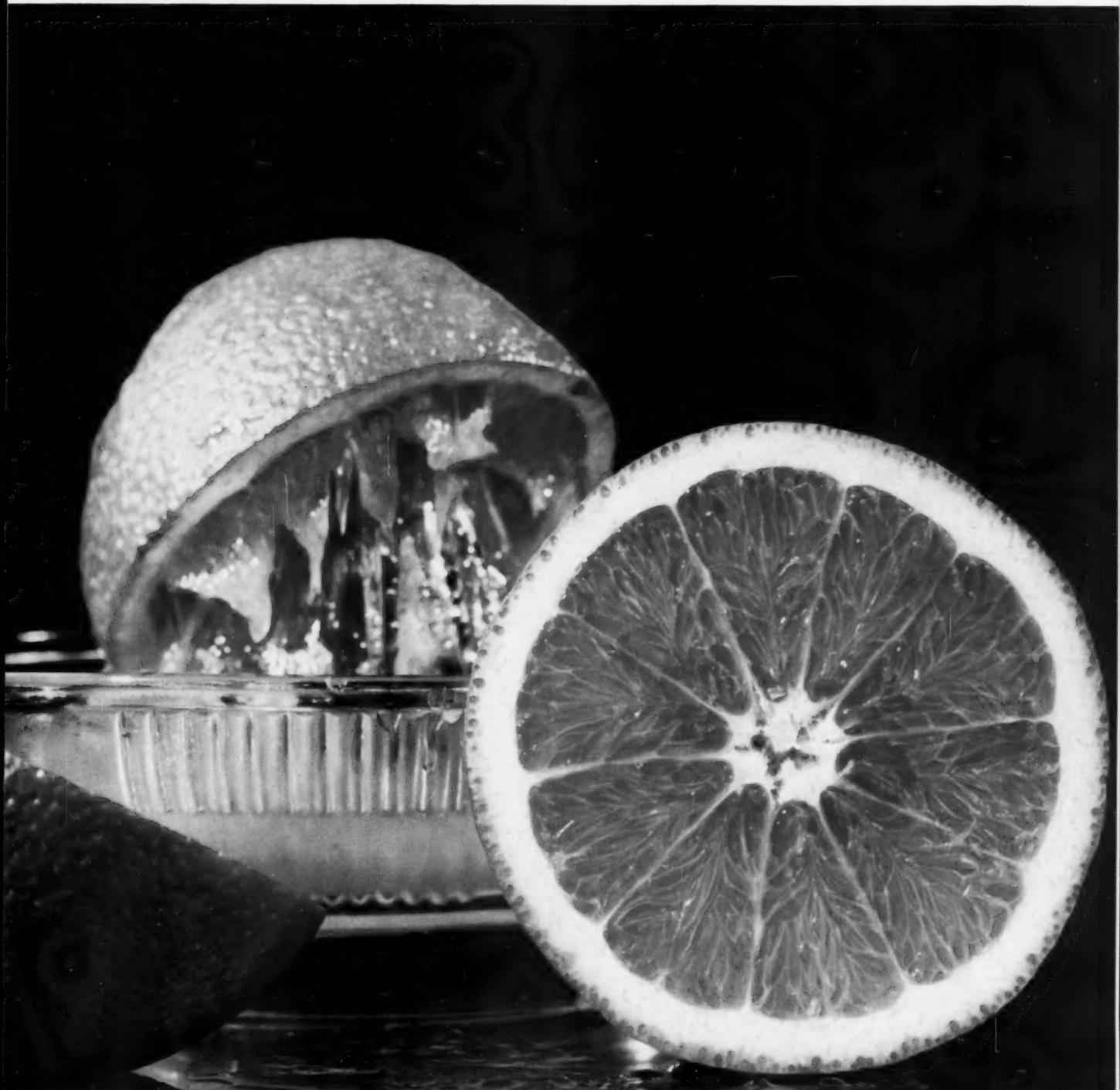


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Wedgwood Coated Offset
Templar Coated Offset
Javelin Coated Offset
All Purpose Litho

CAST COATED PAPER

Kromekote Enamel
Kromekote Label
Kromekote Litho
Kromekote Cover
(Cast Coated 1 Side)
Kromekote Cover
(Cast Coated 2 Sides)
Kromekote Postcard
(Cast Coated 1 Side)
Kromekote Postcard
(Cast Coated 2 Sides)
Kromekote Box Wrap

DRUM FINISHED PAPER

Colorcast Box Wrap
Colorcast Gift Wrap
Colorcast Label

COATED COVER

Refold Coated Cover

DULL COATED BOOK

Cashmere Dull Enamel

UNCOATED BOOK

Garamond Antique
Garamond English Finish
Garamond Text (W. M.)
Wedgwood Offset
Pasadena Offset
Chalice Opaque

UNCOATED COVER

Ariel Cover
Cordwain Cover
Chalice Opaque Cover

ENVELOPE PAPER

No. 1 White Envelope
Chamfico Colored Wove
Envelope
White Radiant Envelope
White Foldur Kraft Envelope
Gray Kraft Envelope
Suntan Kraft Envelope
Golden and Buff Ne'er Tear
Envelope

COATED POST CARD

Campaign Postcard
Chamois Dullcoat Postcard

BRISTOLS

Inventory Index
Camelot Vellum Bristol
Sabre Index
Canton Postcard

TAG

Tuf-Tear Tag

BOND, MIMEOGRAPH

Ariel Bond
Scriptic Mimeograph

PAPETERIE

Wedgwood Papeterie
Garamond Papeterie
(Embossed and Printed)

PRESSBOARD

Champion Pressboard
Imitation Pressboard

SPECIALS

Cigarette Cup Stock
Food Container Stock
Coffee Bag
Tablet Papers
Drawing Papers
Red Patch Stock
Stencil Board
Pattern Board
End Leaf Paper

THE CHAMPION PAPER AND FIBRE CO.

General Office: Hamilton, Ohio

Mills at HAMILTON, OHIO . . . CANTON, N. C. . . PASADENA, TEXAS

For full information on how this advertisement was produced, write our Advertising Department, Hamilton, Ohio



**SPEED PRODUCTION
INCREASE PROFITS**
**By Modernizing Your Facilities The Easy
"NO-COST" WAY**

with a CHALLENGE PAPER CUTTER

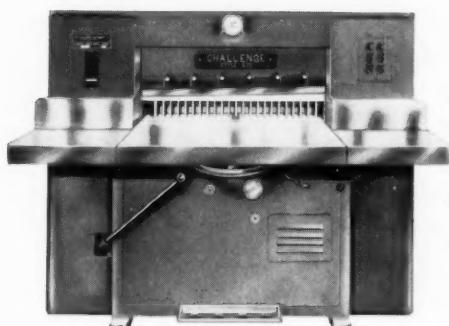


**CHALLENGE offers the most complete line of
Paper Cutters in the 19" to 37" size range . . .**

Do you know that saving only six minutes an hour in cutting time can mean an annual savings of over \$500 in labor cost alone? This means that if you are now cutting with an inadequate lever cutter or even a power cutter too small for your needs, you can pay for a Challenge Power Paper Cutter out of savings alone in less than three years.

In addition, you'll be able to buy your paper more economically, cut it faster and easier, and use the labor more profitably elsewhere.

So if cutting is getting to be a "bottleneck" or "timewaster" in your operations, why not get a proposition from your local Challenge Dealer on a Challenge Cutter to meet your needs?



Challenge offers the most complete line of power and lever cutters in the 19" to 37" size range—with a model for every need. If your needs run to heavy duty cutting, be sure and get a proposition from your dealer on a 36½" Semi Automatic Diamond Hydraulic or the 37" completely automatic Challenge 370 Model. Your dealer can handle trade-ins and arrange financing for you, too.

PC 104

CHECK YOUR LOCAL AUTHORIZED



EQUIPMENT DEALER . . . or write . . .

IP-7

**THE CHALLENGE MACHINERY CO.
GRAND HAVEN, MICHIGAN**

Please send me complete information on:

- Challenge LEVER and POWER Cutters
Sizes 19½" to 30½"
- Challenge Diamond Power Cutters
Sizes 30½" and 36½"
- Challenge 37" Automatic Power Cutter

Name _____ Position _____

Company _____

Address _____

City _____ State _____

ANNOUNCEMENT

Increased capacity ratings

THE Timken Roller Bearing Company announces an increase in the capacity ratings of most series of Timken® tapered roller bearings. Increases range up to 39%. Most are in the neighborhood of 10%. Some are negligible.

Permits Use of Smaller Bearings

This increase in capacity ratings makes it possible for many of you to use smaller bearings. Your products can be made more compact. You can save weight. You may be able to reduce the size of your shafts and housings. And you may be able to use Timken bearings in new applications where they have not been practicable in the past.

3 Reasons for Increases

What led to these increases in Timken bearing capacities? Three things: First, a careful review of more than 6,000 different laboratory studies



TIMKEN

TRADE-MARK REG. U. S. PAT. OFF.

NCING!

for Timken[®] bearings

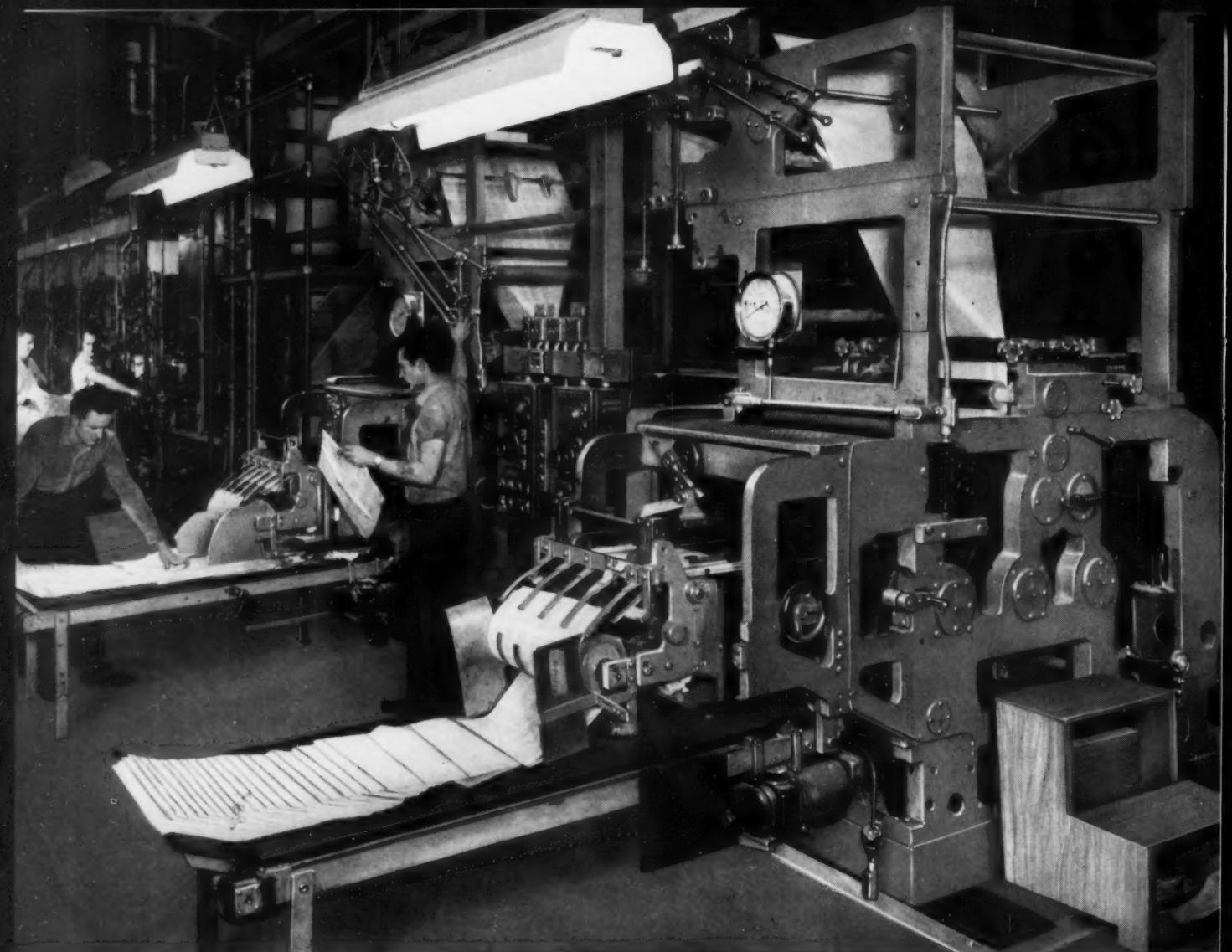
of Timken bearing performance on fatigue life machines. From these exhaustive studies, conducted on an organized, scientific basis since 1924, we keep learning more and more about predicting bearing life. Second, refinement in the method of analyzing these studies mathematically.

Third, a careful review of the life of millions of Timken bearings in the field.

How Much Can This Save YOU?

To find out how the new capacity ratings affect the types and sizes of Timken bearings in which you are interested, call your Timken bearing representative or write our Engineering Department. We'll be glad to work with you at the drawing board stage. The Timken Roller Bearing Company, Canton 6, Ohio. Canadian plant: St. Thomas, Ontario. Cable address: "TIMROSCO".

TAPERED ROLLER BEARINGS ROLL THE LOAD



Four-unit, ATF web-fed offset press at Pacific Press, Inc., of Los Angeles. This equipment handles webs up to 35" in width at speeds of up to 20,000 cylinder revolutions per hour. It prints on both sides of the web

simultaneously (perfecting), delivering thousands of high-quality signatures per hour. It's equally efficient for black & white or color work ... can actually print 8 colors at once—4 colors on each side of the web.

why one ATF web-fed offset press leads to another...and another

The press illustrated was installed last summer. Pacific Press, Inc., of Los Angeles is sold on the speed, quality reproduction and folding versatility of their new ATF web-fed offset press. Their second press has now gone into operation at the plant of Phillips & Van Orden in San Francisco.

Pacific Press ordered these two new 4-unit, 8-color publication presses to better serve the need of our ever-expanding western economy. They both are producing single and multi-color, high-quality publication work. More and more publication printers throughout the country are becoming aware of the terrific record these ATF web-fed rotary offset perfecting presses are making in the publication field for top-quality,

high-volume, low-cost reproduction of sales manuals, advertising specialties, magazines, books, packaging materials, folders and newspapers.

Today, ATF offers publication printers:

- **Presses famous for quality work, simple operation, and fast changeovers.**
- **Low initial costs, thanks to the standardization of many components.**

Your ATF representative calls on a storehouse of practical experience that helps new users get into full swing as fast as possible. Call him today. Consult your local 'phone directory or contact American Type Founders, 200 Elmora Avenue, Elizabeth, New Jersey.

ATF

better, more profitable printing...from the most complete line of equipment

**Here comes your
Nekoosa
paper merchant...**

**...it's his
business
to help your
business**



Your Nekoosa Paper Merchant can be helpful
in many ways. When he calls on you . . .
call on him . . . for paper information . . .
samples . . . dummies. He likes to work
with you . . . just as you will like
to work with Nekoosa Papers!

YOU AND YOUR



PAPER MERCHANT

are a team!

Nekoosa Bond • Nekoosa Ledger • Nekoosa Duplicator
Nekoosa Mimeo • Nekoosa Manifold • Nekoosa Offset • Nekoosa Opaque
Nekoosa Master-Lucent • and companion ARDOR Papers

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KLUGE . . .
least cost . . .
MOST VALUE

Kluges cost *least* to own of any printing press because they are never idle in the shop. The famous Kluge versatility enables you to handle any job, within Kluge's size range, that comes into the shop . . . no need for specialized presses for special jobs.

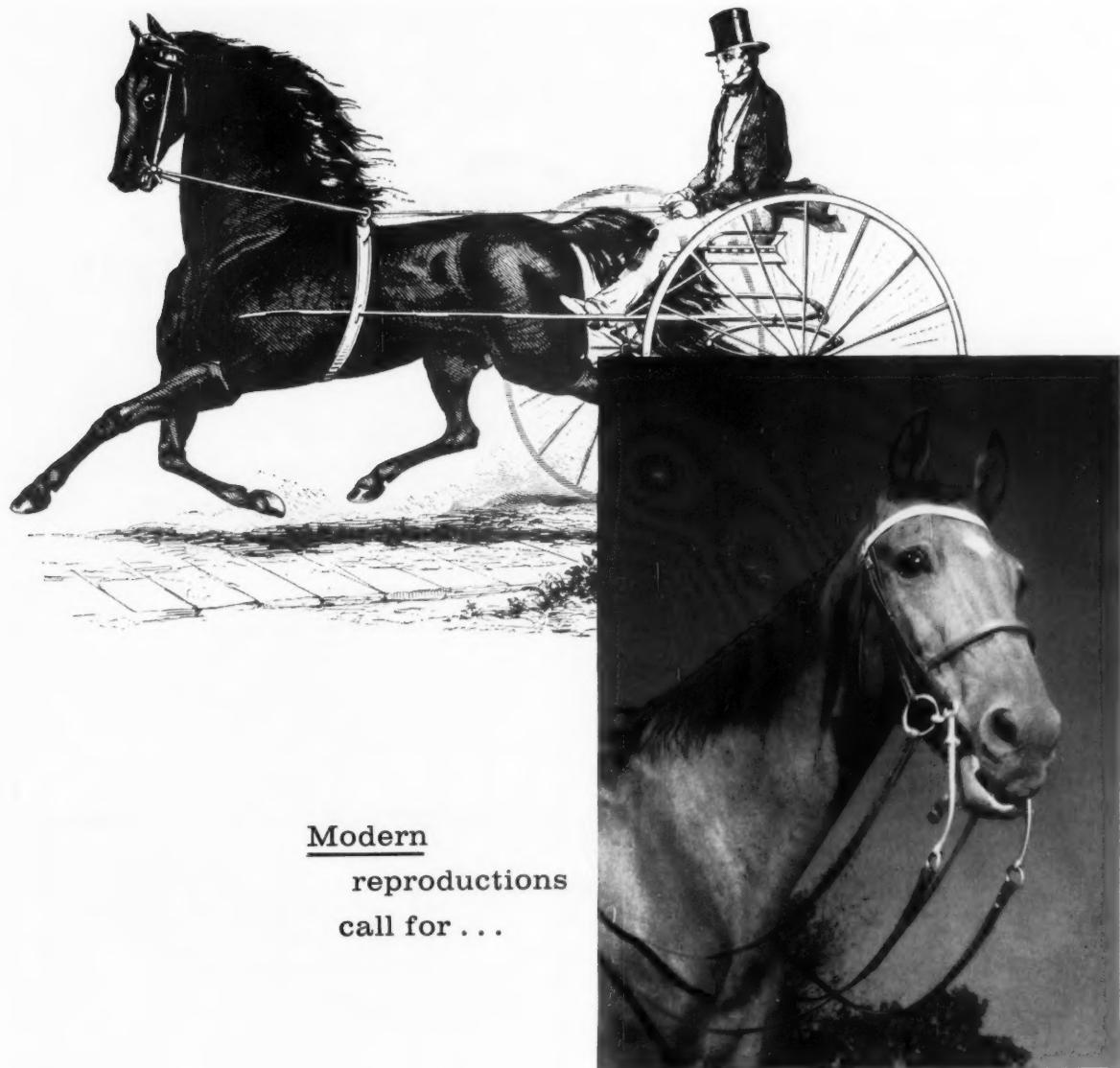
Combine Kluge's versatility and Kluge's rigid impression with the greatest impressional strength of any comparable platen press made . . . you have an unbeatable combination for more jobs and more PROFITS.

Whether it's onion skin or wall-board, solids or delicate half-tones . . . the Kluge Press will handle them all. Proof that the **KLUGE AUTOMATIC PLATEN PRESS** costs *least* to own.

BRANDTJEN & KLUGE, INC.
SAINT PAUL 3, MINNESOTA

With 10 branches serving you for more than 37 years: Detroit, St. Louis, Chicago, New York, San Francisco, Atlanta, Los Angeles, Philadelphia, Boston, Dallas . . . and:

BRANDTJEN & KLUGE, LTD.
TORONTO, ONTARIO, CANADA



Modern
reproductions
call for . . .

ANSCO Reprolith Ortho Type B Film

Built for speed—in both camera and contact exposures—*Ansco Reprolith Ortho Type B* will save you time! This unusually high-speed, high-contrast orthochromatic film is especially well-suited for the production of negative and positive halftones or line work from either colored or monochrome copy. Its full orthochromatic sensitivity permits the use of filters to improve copy rendition and reduce the need for handwork on negatives. Improve your shop efficiency . . . use *Ansco Reprolith*

Ortho Type B Film!

For maximum density and contrast, use *Ansco Reprodol Developer*, the fast-working, convenient dry powder mix making 2, 10 and 25 gallons of solution. If a hardening formula is desired, use *Ansco Acid Fixer*, a single-mix, easily dissolved powder in quart to 5-gallon containers.

ANSCO, Binghamton, New York. A Division of General Aniline & Film Corporation.
"From Research to Reality."

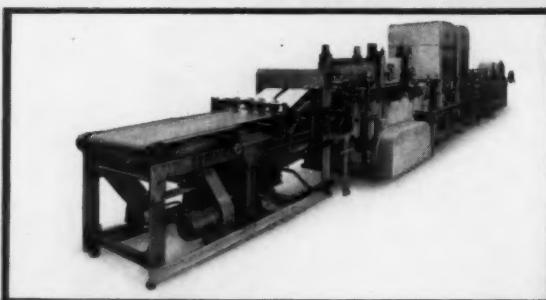
ANSCO . . . graphically the finest since 1842

Hallmark of the finest printing and converting equipment...

Rotogravure

High-speed precision-register printing on practically *any* stock in *any* practical multiple of colors. Meet the ever-increasing demand for more and better wrappers, labels, and cartons for packaged goods with Champlain *inline* rotogravure. "Speeddry" ink fountain insures true reproduction of color and instantaneous drying. Print from roll stock 8" to 44" wide.

To complete a CHAMPLAIN rotogravure press—a CHAMPLAIN inline precision delivery unit:

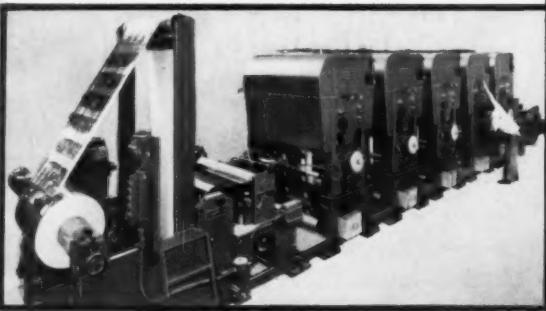


Sheet Delivery

Delivers from 8,500 to 12,500 square cut sheets per hour with 1/64" accuracy. *Faster than any other standard sheeter.* Positive sheet handling eliminates damage. No waste trim.

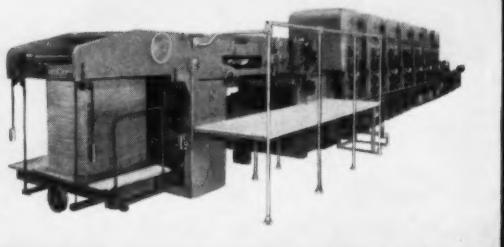
Rewind Press

Hydraulically-actuated constant-tension roll unit rewinds from 400 to 800 ft. per min. Positively synchronized to press for balanced speed, tension, and control. Single, multiple, and staggered-roll models.



Cutting and Creasing Press

In one pass—only once through the press—it cuts, creases, and automatically yet thoroughly strips 7,500 to 12,500 impressions per hour from a continuous web. Platen press quality at *better* than cylinder press speeds.



PLUS

— a complete line of other equipment for all printing and converting needs.

LETTERPRESS PRESSES, FLEXOGRAPHIC PRESSES, SPECIALTY PRESSES—for Tag, Chart Paper, End and Bakery Seals, Die Cut Labels.

CUTTING AND CREEASING EQUIPMENT—Roll Fed Swing-Type Reciprocal and Stationary Die Cutting Presses—Vertical Extruding and Eccentric Punches and Perforators—Rotary Blankers.

SPECIALTY CONVERTING EQUIPMENT FOR INLINE USE—Rotary Embossers—Perforators and Score Units—Slitting Equipment—Hot Melt Thermoplastic Applicators—Special Delivery Equipment.

AUXILIARY EQUIPMENT—Automatic Electronic Register Controls (for multicolor and fabrication register on rolled equipment)—Automatic Web Splicers.

... and for special engineered equipment:

Champlain's ability to design and build special units is based on years of experience in developing inline printing, fabricating, and delivery equipment.



Write today for catalog of Champlain equipment. Champlain Company, Inc.
88 Llewellyn Avenue, Bloomfield, N. J. Chicago Office: 520 N. Michigan Avenue, Chicago 11, Ill.

320

"They're Terrific"

...say these
CRAFTSMEN

"On our letterpress and on our offset work . . . AMERICAN ROLLERS are giving us a terrific performance. In our opinion these rollers can't be beat."

*Chicago Printing Plant
Known for Quality

AMERICAN PRINTING and LITHOGRAPHIC ROLLERS

*Name on request.

ALL-SYNTHETIC RUBBER ROLLERS
COMPOSITION ROLLERS
LITHOGRAPH ROLLERS
COMPLETE LINE OF ADHESIVES
LONG LYF ROLLER DRESSING

EXPECT THE MOST!

You, too, can expect the maximum in every feature when you use AMERICAN letterpress or lithographic rollers. Time-tested roller-making "know-how" gives them a special ability to perform superbly. They're rugged . . . extremely able to stand the toughest high speed performance . . . producing finest quality presswork consistently. We build these qualities into them here in one of America's most modern roller-making plants . . . give them "what it takes" to serve you dependably. Order a set. Give them the works. And note the difference.

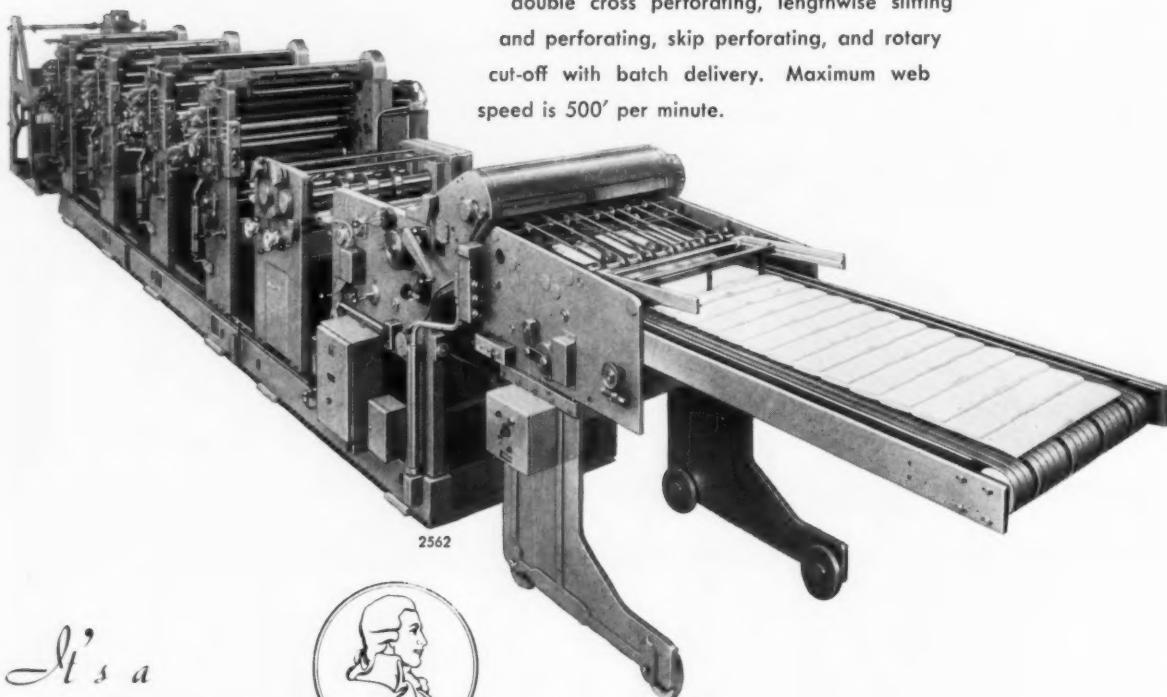
**AMERICAN ROLLER COMPANY — 1342 N. Halsted St. — Chicago 22, Ill.
225 N. New Jersey St., Indianapolis 4, Ind. — 258 E. 5th St., St. Paul 1, Minn.**

W. S. MEGILL 1918 Lawrence St., Denver 2, Col.

DISTRIBUTORS SPRAY SALES 6110 Atlantic Blvd., Maywood, Calif.

THE HAMILTON TOOL COMPANY • 900 HANOVER STREET • HAMILTON • OHIO

Illustrated here is another of our recent press deliveries. This one is for wet or dry offset printing of ruled forms, and prints 4 colors on the face of the web or 3 colors on the face and 1 color on the reverse. It has a 22" printing circumference x 26" wide, and features a double roll unwinder, key hole side file hole punching, binder hole punching, double cross perforating, lengthwise slitting and perforating, skip perforating, and rotary cut-off with batch delivery. Maximum web speed is 500' per minute.



It's a



Hamilton

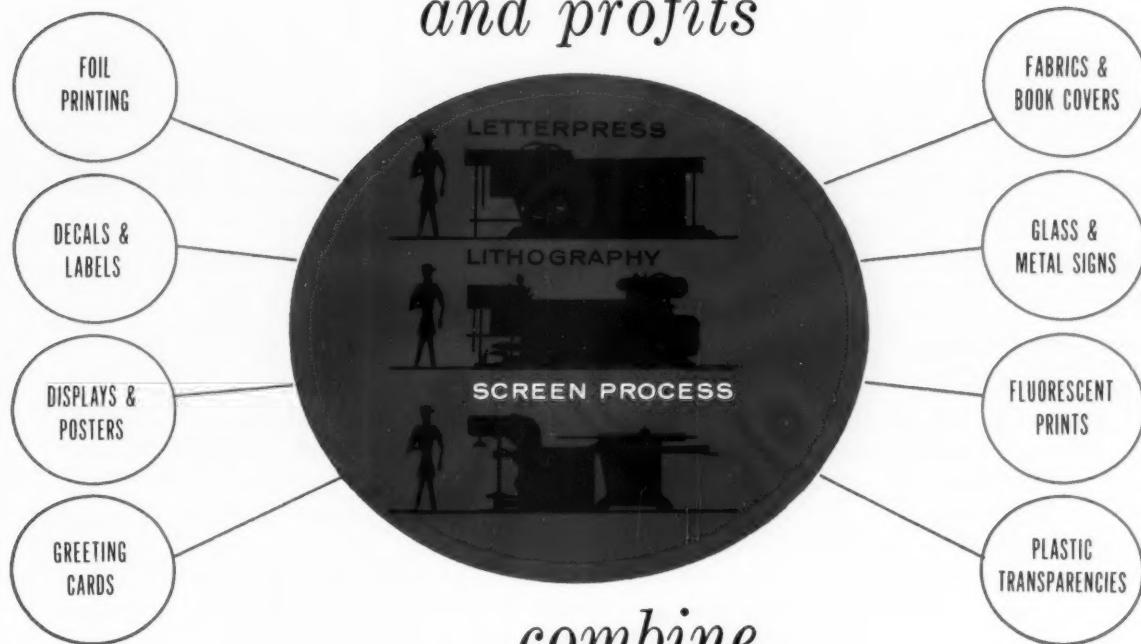
AMERICA'S MOST DISTINGUISHED FORMS PRINTING PRESS

OTHER HAMILTON PRESSES
ARE NOW OPERATING
IN THESE REPRESENTATIVE CITIES

Little Rock, Ark. • Lockland, Calif. • Los Angeles, Calif. • Oakland, Calif. • San Francisco, Calif. • Hartford, Conn. • Wilmington, Del. • Jacksonville, Fla. • Atlanta, Ga. • Chicago, Ill. • Danville, Ill. • Indianapolis, Ind. • New Orleans, La. • Baltimore, Md. • Holyoke, Mass. • Lowell, Mass. • Waltham, Mass. • Detroit, Mich. • Sturgis, Mich. • Minneapolis, Minn. • St. Paul, Minn. • Nevada, Mo. • St. Joseph, Mo. • East Rutherford, N. J. • Newton, N. J. • Rahway, N. J. • Buffalo, N. Y. • Ithaca, N. Y. • New York, N. Y. • Rochester, N. Y. • Westbury, N. Y. • Gastonia, N. C. • Athens, O. • Chardon, O. • Cincinnati, O. • Cleveland, O. • Dayton, O. • Hamilton, O. • Norwalk, O. • Shelby, O. • Portland, Ore. • Jenkintown, Pa. • Philadelphia, Pa. • York, Pa. • Ennis, Tex. • Houston, Tex. • Newport, News, Va. • Seattle, Wash. • Wheeling, W. Va. • Milwaukee, Wisc. • Ottawa, Canada • La Habana, Cuba • Malakoff, France • Caracas, Venezuela • Stockholm, Sweden.

EXPAND

*your markets
and profits*



combine
**MECHANIZED
SCREEN PROCESS**
With Your Operation

Photo-mechanical methods of screen preparation — automatic, high speed presses — faster, more efficient drying equipment . . . these are the factors that have mechanized screen process . . . the factors that make it

a logical and profitable supplement for any printer or lithographer. It will fit into your operation easily.

Your platemaking department or service can prepare the screen stencil. Add a high speed General press with *automatic feeder*, and you can supplement your profits by being able to meet the rapidly growing demand for the specialty work and special effects that only screen process can produce.

Get the full story . . . send for General's new booklet which tells how screen process can profitably supplement your operation.



**GENERAL RESEARCH
AND SUPPLY COMPANY**

572 S. Division Ave.

Grand Rapids 3, Michigan

The big advantage of equipping small presses with Style C Baldwin® Ink Fountain Agitators



Here's a Michle 25 x 38 press equipped with a Baldwin Agitator. Because ink is force fed to the fountain roller, pressman uses just enough for the job.



It's easy to remove the single cleans-in-a-minute cone of the Baldwin Agitator for fast wash-ups and color change-overs. The press is an ATF Chief 22.



Here you see a Baldwin Agitator on a Harris 23 x 30 press. The pressman is adjusting the stops that control the Agitator's length of travel in the fountain.

YOU SAVE TIME

There's no time lost in inefficient manual stirring when a press is equipped with a Baldwin Ink Fountain Agitator. This means you always are sure of quick starts. What's more, the single *cleans-in-a-minute* cone makes wash-ups and color changes less of a chore for the pressman and reduces press down time to a minimum.

YOU USE LESS INK

No matter what the size of a press, you use less ink if it is equipped with a Baldwin Ink Fountain Agitator, whether the run is long or short. You see, the ink is *force-fed* to the fountain roller so you use only enough ink for the job at hand. And because the separate Agitator motor-drive assures ink is kept in ink-mill condition even during press shutdowns, there is no ink-wasting skin to be fished out of the fountain and thrown away.

YOU MAINTAIN HIGH QUALITY

A Baldwin Ink Fountain Agitator gives you better control over ink conditions . . . over color and quality: you turn out *consistently* the kind of work that attracts new customers and keeps old customers coming back.

YOU BENEFIT FROM BALDWIN DESIGN

The compact, close-coupled design of the Style C Baldwin Ink Fountain Agitator makes it ideal for *small* presses. All the accessibility the press manufacturer built into his machine is retained, and there is no interference with the pressman's work. This, too, is important: The Agitator's length of travel is adjusted easily, and simply adding a cone for each additional color gives you all the advantages of Baldwin Ink Fountain Agitators for split-fountain work.

So, you see, you just cannot afford to operate any press—large or small—without Baldwin Ink Fountain Agitators. Write *today* for illustrated literature and important data. Be sure to include the make, model, and size of your presses.

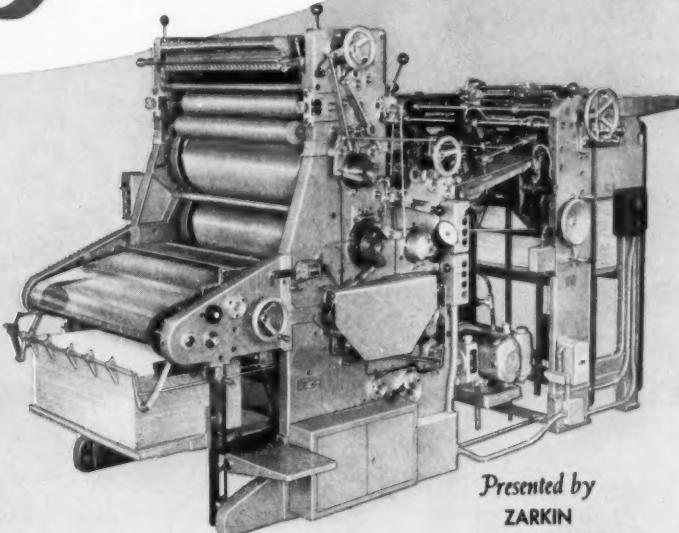
Baldwin Ink Fountain Agitators are licensed under Patent No. 2,234,754; other patents applied for.

WILLIAM GEGENHEIMER CO., INC. 80 Roebling Street
Brooklyn 11, New York

Manufacturers of Baldwin Ink Fountain Agitators • Baldwin Press Washers • Baldwin Water Stops • Baldwin Water Levels

**NOW TAKE THAT
BIG STEP!**

... OUT OF
SMALL PRESS COMPETITION
INTO THE
**BIG PRESS
CLASS**
WITH THE
ROYAL ZENITH 29
SINGLE COLOR
Offset Press
(Sheet size 23" x 30")



Presented by
ZARKIN
MACHINE CO., INC.
Est. 1928

How many jobs do you turn down for want of a larger press? Let the 23" x 30" sheet size of the ROYAL ZENITH 29 Offset Press lift you right out of the highly competitive smaller press class with BIG PRESS PROFITS!

This is the press that has everything:

- ❖ Surprisingly low initial cost
- ❖ Precision register
- ❖ Minimum makeready and lightning fast getaway!
- ❖ Sturdy "Rock of Gibraltar" construction
- ❖ Top quality work
- ❖ Speed up to 40,000 impressions per shift
- ❖ Simple, economical operation
- ❖ TREMENDOUS PROFIT POTENTIAL!

Scores of installations all over the U. S.—hundreds throughout the world—attest to the Royal Zenith's popularity. Why not get all the facts on this big money-maker for *your* shop?



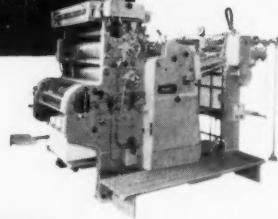
Factory trained mechanics for service on parts and maintenance are on call anywhere in the U.S. 24 hours a day!

For full details and name of distributor in your area—call, write or wire Dept. I

Royal Zenith Corporation

WORLD'S FINEST LITHOGRAPHIC PRESSES

34-20 ELEVENTH STREET • LONG ISLAND CITY 6, N. Y. • ASTORIA 4-0808



Hairline Register

**AT ANY SPEED FROM MAKEREADY
UP TO 7000 PER HOUR!**

Once you've set the guides and completed makeready on a Miehle 29 or 36, just ease the press up to running speed and let it roll...register will be exact on every sheet...at any speed. With the *swing gripper transfer mechanism*, there's no variation in register when going from makeready to top running speed. It's right on the dot.

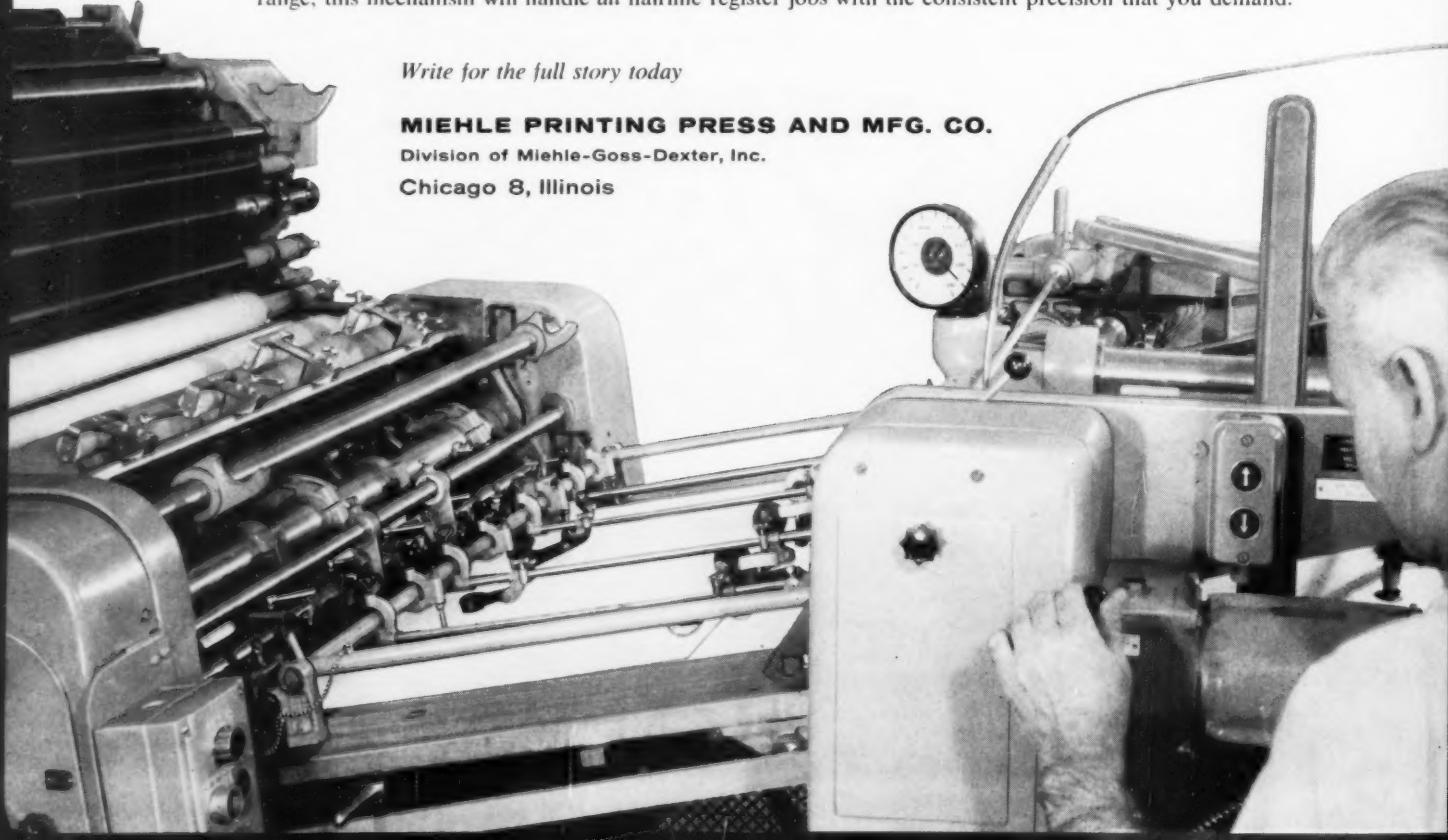
This is just one of the Miehle features that means finer quality. Others too are important; such as, True Rolling Cylinders, positive sheet control, ample ink coverage and efficient dampening and many more. Investigate the 29 and 36 Offsets—especially the *swing gripper transfer*. In the 23x29" and 23x36" range, this mechanism will handle *all* hairline register jobs with the consistent precision that you demand.

Write for the full story today

MIEHLE PRINTING PRESS AND MFG. CO.

Division of Miehle-Goss-Dexter, Inc.

Chicago 8, Illinois





...you'll save lots of both with

EAGLE-A TROJAN BOND

Press time costs go *down*, profits go *up*—when you print on Eagle-A Trojan Bond! This outstanding 25% rag content bond goes through your presses so smoothly that you avoid delays, complete the job *ahead* of time. And you'll be proud to show your customers the fine printing results. Trojan Bond's a perfect choice for letterheads, office forms, direct mail. Comes in a sparkling blue white and a choice of colors and finishes . . . in all regular substance weights and press sizes and envelopes-to-match. Write for a portfolio of printed samples. *Other papers in the Eagle-A Trojan line: Trojan Record, Trojan Onion Skin.*

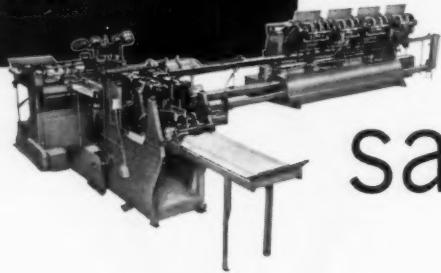
EAGLE-A PAPERS

AMERICAN WRITING PAPER CORPORATION
HOLYOKE, MASSACHUSETTS

Manufacturers of famous EAGLE-A COUPON BOND and other nationally-known Bonds • Onion Skins • Manifolds • Ledgers • Bristols • Texts • Covers • Boxed Typewriter Papers • Technical, Industrial and Special Papers

Dexter

McCAIN-CHRISTENSEN
COMBINATION



Automatic

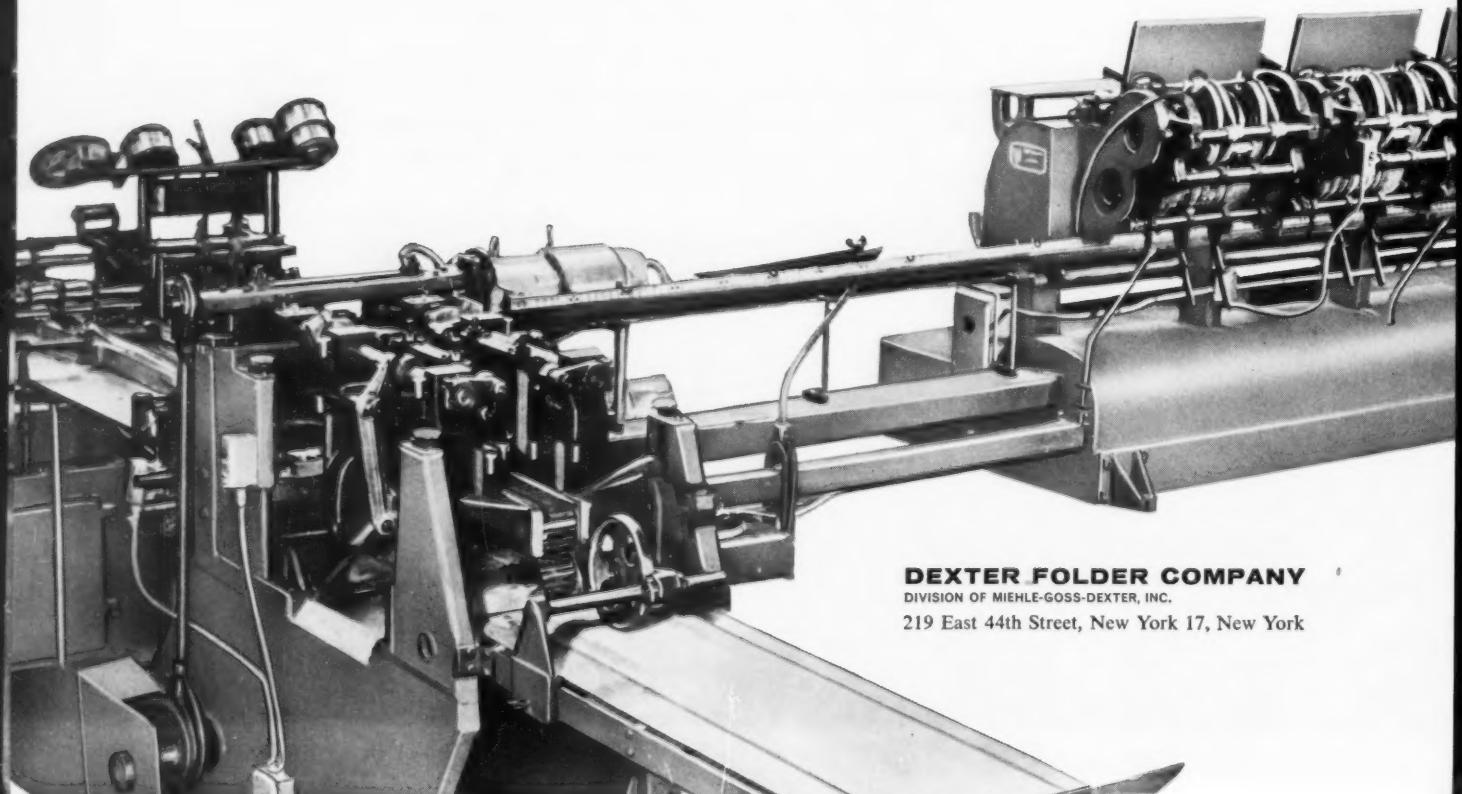
saddle stitching
and trimming

GATHER, STITCH, TRIM IN ONE OPERATION

Your best bet to eliminate bindery bottlenecks and meet delivery dates is to gather, stitch, and trim in *one completely automatic* operation with signature feeders, a gang stitcher, and a three knife trimmer.

Here's a combination that's accurate—each unit is built for precision...that's efficient—reduces handling problems and space requirements...that's flexible—can be arranged in many ways to meet a wide variety of plant conditions...and it's fast—outproduces other comparable equipment on all jobs. That's when running jobs one up. Production can be increased even more by trimming two signatures at once or by installing a fourth knife attachment for cutting apart books which can be printed and bound two-up.

Write or call today for Dexter's new booklet, just off the press, which describes the McCain-Christensen Combination and the three easy steps toward *Automatic Saddle Binding*.



DEXTER FOLDER COMPANY

DIVISION OF MIEHLE-GOSS-DEXTER, INC.

219 East 44th Street, New York 17, New York

STAYS AS FLAT AS UNGUMMED STOCK!



ON-THE-LEVEL[®] Revolutionary new **DAVAC**[®] Adhesive Label Papers

In storage or on your presses, Davac Adhesive Label Papers will not curl. They feed, print, deliver, jog, perforate, and die-cut as easily as ungummed stock.

Moreover, Davac papers give you perfect color reproduction. The printing surface is virgin. Unlike conventional adhesive-coated papers, Davac is not broken or stack calendered; takes an even lay of ink. Davac offers unique advantages to your customers,

too. Absence of curl permits smooth-running labeling and easy shaping to curved or edged surfaces. Special-formula Davac adhesive welds to virtually any kind of container, as well as to wood, rubber, various fabrics, and a wide range of difficult-to-label surfaces.

Your Davac distributor is listed on the back of this insert. Ask him about Davac.

For dramatic proof of Davac's "stay-flat" feature, leave on a flat surface with a sample of your present pre-gummed label paper.

This insert is printed on 60# CIS Litho Davac (S).



NASHUA
Corporation



40 Years of Creative Packaging

... And DAVAC gives you Fine Quality Printing on the Adhesive Side!

**NOTICE THE CLARITY AND
SHARPNESS YOU CAN GET ON
DAVAC ADHESIVE COATING**

**YOU CAN ORDER DAVAC, OR GET
SAMPLES AND INFORMATION FROM
YOUR DAVAC DISTRIBUTOR
LISTED HERE.**

AKRON, OHIO

Millcraft Paper Company

ALBANY, NEW YORK

Hudson Valley Paper Company

ALBUQUERQUE, NEW MEXICO

Carpenter Paper Company

ALEXANDRIA, LOUISIANA

Louisiana Paper Company, Ltd.

ATLANTA, GEORGIA

Sloan Paper Company
Whitaker Paper Company

AUGUSTA, MAINE

Carter Rice Storrs & Bement

AUSTIN, TEXAS

Carpenter Paper Company

BALTIMORE, MARYLAND

Whitaker Paper Company

BATON ROUGE, LOUISIANA

Louisiana Paper Company, Ltd.

BILLINGS, MONTANA

Carpenter Paper Company

BIRMINGHAM, ALABAMA

Sloan Paper Company

BOSTON, MASSACHUSETTS

Carter Rice Storrs & Bement
John Carter Company

BRISTOL, VIRGINIA

Dillard Paper Company

BUFFALO, NEW YORK

Ailing and Cory Company

CHARLESTON, WEST VIRGINIA

Central Ohio Paper Company

CHARLOTTE, NORTH CAROLINA

Charlotte Paper Company
Dillard Paper Company

CHICAGO, ILLINOIS

Bradner Smith and Company
Carpenter Paper Company
Dwight Bros. Paper Company

CINCINNATI, OHIO

Chatfield Paper Corporation
Whitaker Paper Company

CLEVELAND, OHIO

Ailing and Cory Company
Millcraft Paper Company

COLUMBIA, SOUTH CAROLINA

Dillard Paper Company
Palmetto Paper Company

COLUMBUS, OHIO

Central Ohio Paper Company

CONCORD, NEW HAMPSHIRE

John Carter and Company, Inc.

DALLAS, TEXAS

Carpenter Paper Company

DAYTON, OHIO

Central Ohio Paper Company

DENVER, COLORADO

Carpenter Paper Company

DES MOINES, IOWA

Carpenter Paper Company

DETROIT, MICHIGAN

Seaman-Patrick Paper Company
Whitaker Paper Company

EAST HARTFORD, CONNECTICUT

Carter Rice Storrs & Bement

EL PASO, TEXAS

Carpenter Paper Company

FARGO, NORTH DAKOTA

John Leslie Paper Company

FORT WAYNE, INDIANA

Millcraft Paper Company
Taylor Martin Papers, Inc.

FORT WORTH, TEXAS

Carpenter Paper Company

GRAND ISLAND, NEBRASKA

Carpenter Paper Company

GRAND RAPIDS, MICHIGAN

Carpenter Paper Company

GREAT FALLS, MONTANA

Carpenter Paper Company
John Leslie Paper Company

GREENSBORO, NORTH CAROLINA

Dillard Paper Company

GREENVILLE, SOUTH CAROLINA

Dillard Paper Company

HARLINGEN, TEXAS

Carpenter Paper Company

HARRISBURG, PENNSYLVANIA

Ailing and Cory Company

HARTFORD, CONNECTICUT

John Carter and Company

HOUSTON, TEXAS

Carpenter Paper Company

INDIANAPOLIS, INDIANA

Indiana Paper Company

JACKSON, MISSISSIPPI

Jackson Paper Company

JACKSONVILLE, FLORIDA

Jacksonville Paper Company

JAMESTOWN, NEW YORK

Millcraft Paper Company

KANSAS CITY, MISSOURI

Carpenter Paper Company

KNOXVILLE, TENNESSEE

Dillard Paper Company

LINCOLN, NEBRASKA

Carpenter Paper Company

LITTLE ROCK, ARKANSAS

Roach Paper Company

LONGVIEW, TEXAS

Etex Paper Company

LOS ANGELES, CALIFORNIA

Carpenter Paper Company

LOUISVILLE, KENTUCKY

Rowland Paper Company

LUBBOCK, TEXAS

Carpenter Paper Company

LYNCHBURG, VIRGINIA

Caskie Paper Company, Inc.

MACON, GEORGIA

MacOn Paper Company

MEMPHIS, TENNESSEE

Taylor Paper Company

MERIDIAN, MISSISSIPPI

Newell Paper Company

MIAMI, FLORIDA

Everglade Paper Company

MILWAUKEE, WISCONSIN

Dwight Bros. Company

MINNEAPOLIS, MINNESOTA

Carpenter Paper Company

MISMOUL, MONTANA

Carpenter Paper Company

MOBILE, ALABAMA

Partin Paper Company

MUNROE, LOUISIANA

Louisiana Paper Company, Ltd.

NASHVILLE, TENNESSEE

Bond-Sanders Paper Company

NEW HAVEN, CONNECTICUT

Carter Rice Storrs & Bement

John Carter Company

NEW ORLEANS, LOUISIANA

D and W Paper Company, Inc.

NEWARK, NEW JERSEY

Central Paper Company

NEW YORK, NEW YORK

American Paper Exports

Harry Elish Paper Company

George W. Millar and Co., Inc.

Whitaker Paper Company

NORFOLK, VIRGINIA

Old Dominion Paper Company

OGDEN, UTAH

Carpenter Paper Company

OKLAHOMA CITY, OKLAHOMA

Carpenter Paper Company

OMAHA, NEBRASKA

Carpenter Paper Company

ORLANDO, FLORIDA

Central Paper Company

PAWTUCKET, RHODE ISLAND

Carter Rice Storrs & Bement

PHILADELPHIA, PENNSYLVANIA

Rhodes Paper Company

Whiting Patterson Company

PITTSBURGH, PENNSYLVANIA

Alling and Cory Company

Whitaker Paper Company

POCATELLO, IDAHO

Carpenter Paper Company

PORTLAND, OREGON

Carter Rice and Company

PROVIDENCE, RHODE ISLAND

John Carter and Company, Inc.

PUEBLO, COLORADO

Carpenter Paper Company

RALEIGH, NORTH CAROLINA

Dillard Paper Company

Raleigh Paper Company

RICHMOND, VIRGINIA

Richmond Paper Company

ROANOKE, VIRGINIA

Dillard Paper Company

ROCHESTER, NEW YORK

Ailing and Cory Company

ST. LOUIS MISSOURI

Acme Paper Company

ST. PAUL, MINNESOTA

John Leslie Paper Company

SALT LAKE CITY, UTAH

Carpenter Paper Company

SAN ANTONIO, TEXAS

Carpenter Paper Company

SAN FRANCISCO, CALIFORNIA

Carpenter Paper Company

SAVANNAH, GEORGIA

The Atlantic Paper Company

SEATTLE, WASHINGTON

West Coast Paper Company

SHREVEPORT, LOUISIANA

Louisiana Paper Company, Ltd.

SIOUX CITY, IOWA

Carpenter Paper Company

SIOUX FALLS, SOUTH DAKOTA

John Leslie Paper Company

SPRINGFIELD, MASSACHUSETTS

Carter Rice Storrs & Bement

SPOKANE, WASHINGTON

Independent Paper Company

SYRACUSE, NEW YORK

Ailing and Cory Company

TACOMA, WASHINGTON

Allied Paper Company, Inc.

TALLAHASSEE, FLORIDA

Capital Paper Company

TAMPA, FLORIDA

Tampa Paper Company

TEXARKANA, TEXAS

Louisiana Paper Company, Ltd.

TOLEDO, OHIO

Central Ohio Paper Company

TOPEKA, KANSAS

Carpenter Paper Company

TRENTON, NEW JERSEY

Central Paper Company

TYLER, TEXAS

Etex Paper Company

UTICA, NEW YORK

Louisiana Paper Company, Ltd.

WASHINGTON, D. C.

Whitaker Paper Company

WILMINGTON, DELAWARE

Whiting-Patterson Company

WILLIAMSBURG, VIRGINIA

Dillard Paper Company

WORCESTER, MASSACHUSETTS

Carter Rice Storrs & Bement



Available in 24", 31" and 36" film sizes for both black and white and color reproduction

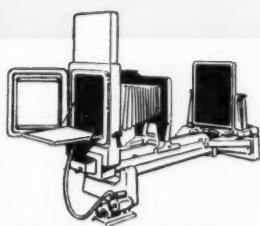
**The New
COMET Camera
by ROBERTSON**

**Satisfies your needs Today.....
anticipates your needs of Tomorrow**

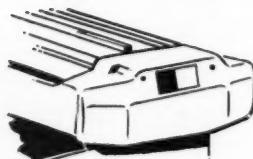
Never before have you been offered a heavy duty, all metal precision camera of such versatility and superior performance equipped with the most modern photo-mechanical advancements—pre-planned to satisfy the diversified requirements of your future needs. Here is the camera for fulfilling the exacting requirements of your present needs that provides features for increasing your productivity as you expand. Available in either Manual Cable Drive with ball bearing movement, or Electric Screw Drive with vernier dials reading in 1/000ths of an inch.

Ask your dealer for complete details and prices or write Robertson for Bulletin No. KM-241.

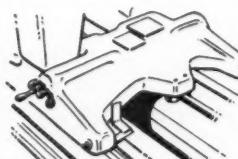
FEATURES THAT WILL FULFILL YOUR NEEDS FOR THE FUTURE



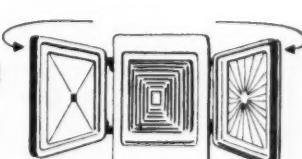
Sturdy all metal UNI-CELL CONSTRUCTION insures positive rigidity and absolute parallelism—today, and years in the future.



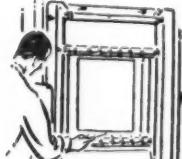
Heavy-duty TRACK combines a one-piece steel tube with a conventional bi-rail track, machined and planed as a single unit to prevent torque and twisting.



Sealed in oil, BALL BEARING MOVEMENT guarantees faster setting, ease of operation and longer wear with no maintenance.



Rugged SWINGING DOORS for Ground Glass and Vacuum Film Holder locate in exactly the same focal plane, time after time, without lifting on and off for each exposure.



ACCESSORIES such as Precision Positive Holder, Plate Bars, Re-registration Device are available now . . . or later without the need for factory supervised installation.

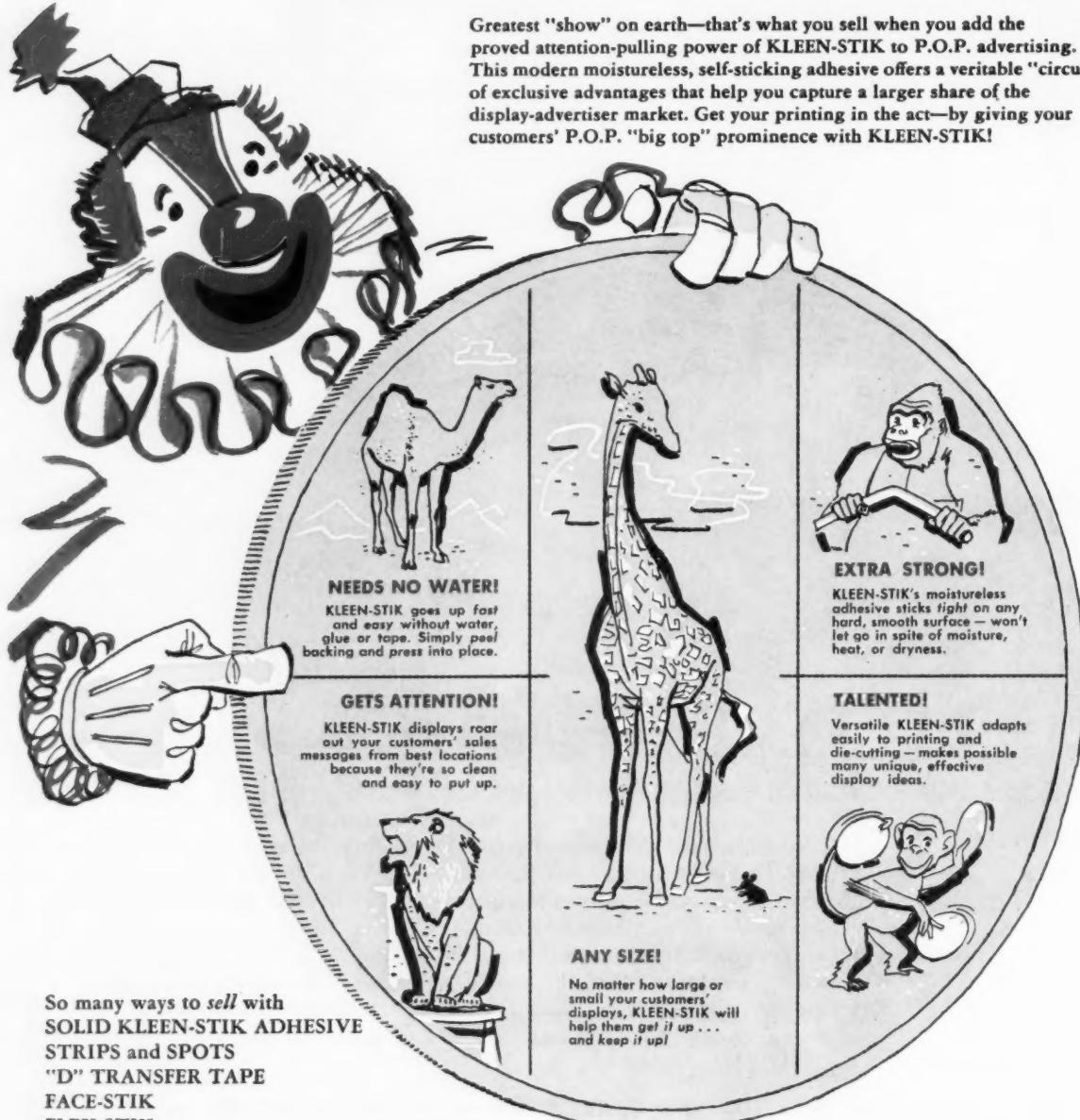
A complete line of photo-mechanical equipment

ROBERTSON PHOTO-MECHANIX, INC.

7440 LAWRENCE AVENUE • CHICAGO 31, ILLINOIS

Robertson
PHOTO-MECHANIX

KLEEN-STIK® puts YOU in the Center Ring of Selling!



So many ways to *sell* with
SOLID KLEEN-STIK ADHESIVE
STRIPS and SPOTS
"D" TRANSFER TAPE
FACE-STIK
FLEX-STIK.



**SOLID KLEEN-STIK
ADHESIVE**



STRIPS & SPOTS



FACE-STIK



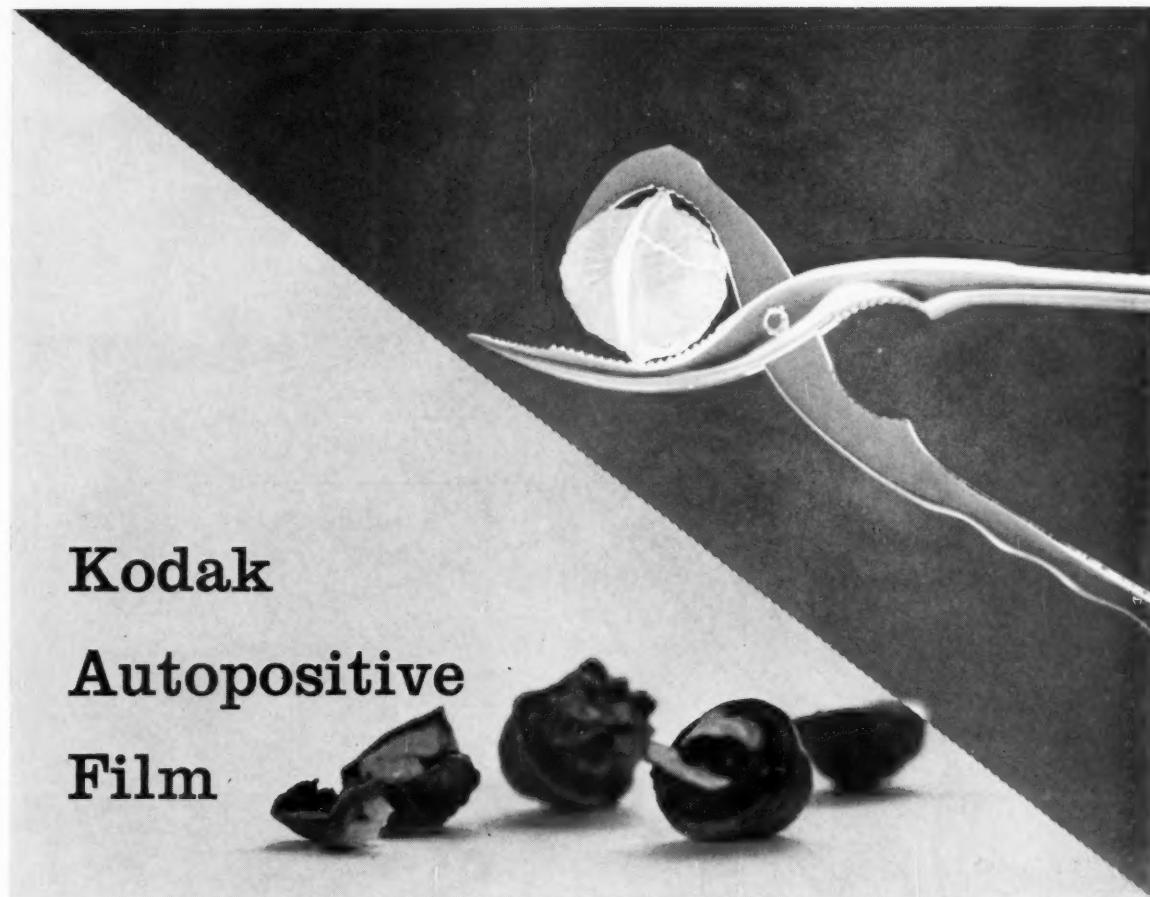
**3-DIMENSIONAL
DISPLAYS**



**PRODUCT &
PACKAGE LABELS**

KLEEN-STIK Products, Inc.
 7300 WEST WILSON AVENUE • CHICAGO 31, ILLINOIS
Pioneers in Pressure-Sensitives to the Trade

See how leading advertisers are using
 KLEEN-STIK — write for our free
 "Idea-of-the-Month" Club service!



Kodak Autopositive Film

takes the pressure off your busy darkroom

Because you can handle this unusual film in ordinary (tungsten) room light, you can work out in the gallery or in a spare room. Your darkrooms are free for other jobs.

But Kodak Autopositive is much more than a room-light film.

You can use Autopositive to make negatives from positives, positives from negatives... make lateral rever-

sals... duplicate negatives or positives in one step... make reflex copies of drawings, printed matter, etc... or superimpose solid, clear, or tint lettering on halftones.

In short, you can combine a variety of elements on a *single* piece of Autopositive standard film base, .005-inch PB base, or an Autopositive Plate, by making multiple exposures in step-

and-repeat sequence.

All this is possible because (1) *yellow light removes density* and (2) white light adds density. You add density by exposing Autopositive directly to high intensity white (arc) light. To remove density you make the exposure through a yellow filter. The degree of density—removal or addition—can be controlled by length of exposure.

You can do all these things with Autopositive—no darkroom needed:

1. Make lateral reversals without stripping or using a prism.
2. Duplicate negatives or positives in one step by contact printing.
3. Make negative and positive images on the same piece of material to simplify photo composition and combinations.
4. Eliminate double printing in photo composition.
5. Improve dot quality in four-color process work by contact printing negatives.
6. Simplify color process stripping by using Autopositive in blue-key register.



This entire page—halftone negatives and positives, lettering over halftone, line art and body text—was composed on a single sheet of Autopositive Film.

Text for this advertisement was set photographically.

Graphic Reproduction
Sales Division

EASTMAN KODAK COMPANY
Rochester 4, N. Y.

Kodak



We have two 48 inch screens
150-133 line to fit
your big job also a 36 inch
250 line for projection
or fine reproduction

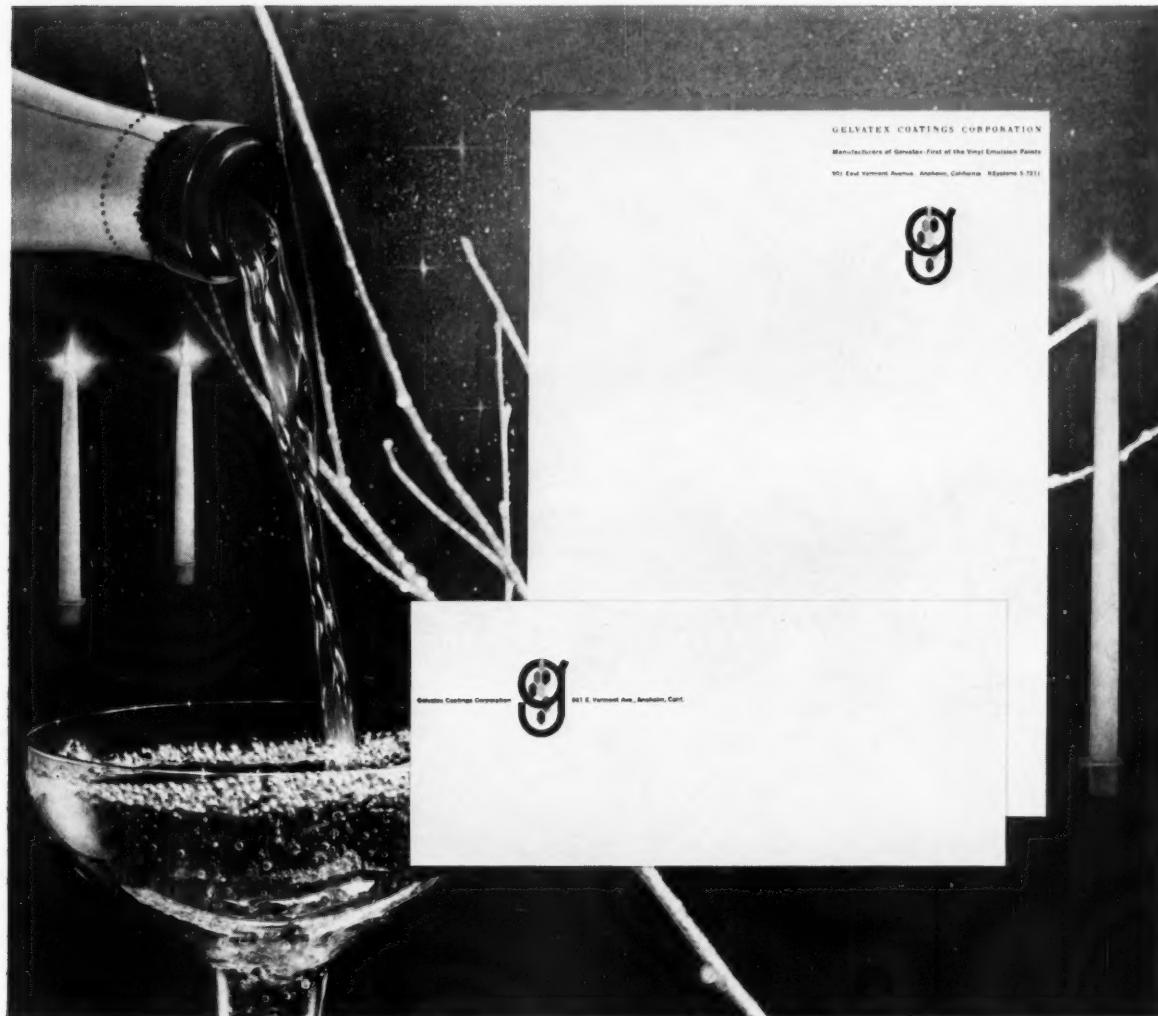
A COMPLETE PLATE MAKING SERVICE FOR OFFSET, LETTERPRESS AND ANILINE

PROCESS COLOR PLATE COMPANY

1200 W. Monroe Street • Chicago 7, Illinois • Phone CHesapeake 3-2211

DAY
&
NIGHT

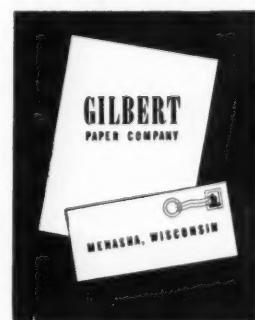
Sparkle....



Gilbert Papers

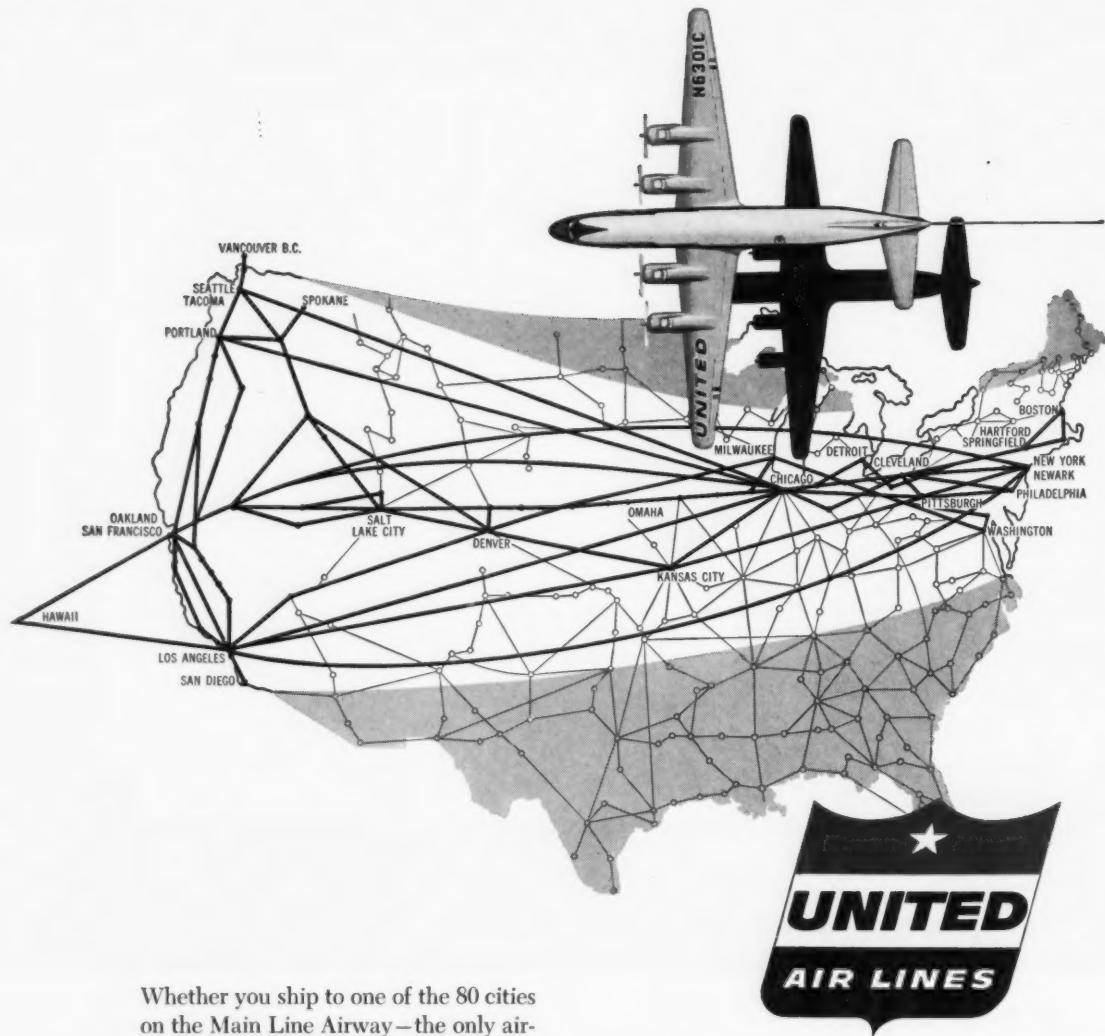
... do sparkle! New cotton fibres combined in controlled processes with finest quality dyes produce a sparkling blue-white color that lasts. Adding Gilbert's cockle finish to Bond paper provides you with a superior business letterhead paper that truly sparkles. Ask your supplier for samples.

28 Full Pages of Gilbert Advertising reach your best customers in **FORTUNE**,* **DUN'S REVIEW & MODERN INDUSTRY**,* **ADVERTISING REQUIREMENTS**, **BEST'S INSURANCE NEWS**, and **OFFICE** during 1957. *FOUR COLOR INSERTIONS



A GOOD LETTERHEAD IS ALWAYS BETTER... PRINTED ON A GILBERT COTTON FIBRE PAPER

Your Air Freight Line to Everywhere



Whether you ship to one of the 80 cities on the Main Line Airway—the only airline route linking the East, the great Midwest, all the Pacific Coast and Hawaii—or to any other point in the nation or the world, ship United!

United's Reserved Air Freight (space cleared and held for your shipment on *any* United flight), frequent schedules, single airbill and door-to-door delivery service all help to speed your shipment and simplify your shipping.

Whenever you ship, wherever you ship, call United first!

For service, information, or free Air Freight booklet, call the nearest United Air Lines Representative or write Cargo Sales Division, United Air Lines, 36 South Wabash Avenue, Chicago 3, Illinois.



Examples of United's low Air Freight rates per 100 pounds*

CHICAGO to CLEVELAND	\$4.78
NEW YORK to DETROIT	\$5.90
DENVER to OMAHA	\$6.42
LOS ANGELES to SEATTLE	\$9.80
CHICAGO to LOS ANGELES	\$17.75
PHILADELPHIA to PORTLAND	\$24.15

*These are the rates for printed matter. They are often lower for larger shipments. Rates shown are for information only, are subject to change, and do not include the 3% federal tax on domestic shipments.

SHIP FAST . . . SHIP SURE . . . SHIP UNITED

which offset plate for you?

SMOOTH SURFACE PLATE?

If you use smooth plates you know there are certain advantages: sharp tones, clean lines, good fidelity, no background scumming. BUT... by the very nature of a perfectly smooth surface there are inherent limitations not found in a grained plate.

GRAINED SURFACE PLATE?

A grained surface, too, has certain advantages: wide latitude in ink and water control, no roller skid, clean tones and reverses, long plate life. BUT... even a grained texture has limitations. (In various features a *grained plate* is superior to a smooth plate, and vice versa.)

HARRIS ALUM-O-LITH MICRO-SURFACED PLATES!

These plates are neither *smooth* nor *grained* but actually micro-etched... combining the advantages inherent in *both* surfaces. This exclusive Harris Alum-O-Lith feature offers the easiest-to-process, cleanest all-around running surface of any plate on the market.

You may have tried smooth or grained plates... now try **MICRO-SURFACED** plates and compare. Write for literature.

**HARRIS
SEYBOLD
COMPANY**

LITHOPATE, INC.
A Harris Subsidiary
278 N. Arden Drive, El Monte, California
5308 Blanche Avenue, Cleveland 27, Ohio

GIVE A *ROYAL LOOK* TO YOUR COVERS



with **SORG's**
EQUATOR *Antique*

For that "extra special" printed piece requiring a coverweight paper, the rich, distinctive, velvet-like finish of EQUATOR ANTIQUE will add a luxurious touch of regal quality.

But a beautiful finish is not its only feature. The long, strong, interlocking fibers give EQUATOR ANTIQUE a one-piece construction of remarkable strength and durability. And it prints beautifully by either offset or letterpress because it is surface-sized . . . folds, scores, and die-cuts cleanly because of its rugged construction.

Sorg's EQUATOR ANTIQUE is made in a range of sizes and weights . . . and in four eye-pleasing colors and a brilliant blue-white white . . . all available IN STOCK for immediate delivery.

Ask your SORG distributor for a swatch book of EQUATOR ANTIQUE and for sample sheets for press testing.

SEND YOUR SALES MESSAGES ON SORG BLOTTINGS



Bottlers are standard promotional pieces with leading advertisers because they are always well received and linger longer on a prospect's desk. The Sorg Blotting Sampler of outstanding advertising bottlers will be sent you on request.



THE SORG PAPER COMPANY • Middletown, Ohio

• Manufacturers and Converters of Stock Line and Specialty Papers
STOCK LINES

WHITE SOREX • CREAM SOREX • LEATHER EMBOSSED COVER • PLATE FINISH • EQUATOR INDEX BRISTOL
EQUATOR ANTIQUE • TENSALEX • MIDDLETOWN POST CARD • 410 TRANSLUCENT
No. 1 JUTE DOCUMENT • GRANITEX • SORG'S BLOTTING

Offices in: NEW YORK, PHILADELPHIA, CHICAGO, BOSTON, ST. LOUIS, LOS ANGELES



on a **NEW ERA** flat-bed letterpress

ALL TYPES OF LABELS—with any stock; gummed, heat-seal silk, cotton, etc.

PRESSURE SENSITIVE LABELS—die-cut to backing sheet and stripped of waste.

ALL TYPES OF TAGS—merchandise, shipping, manifold, etc.

BAG HEADERS—with any type of stock. Also specialities, forms, tickets.

- Prints any number of colors in a single run.
- Prints one or both sides at the same time.
- Die cuts any size and shape with steel rule or male and female dies.
- Prints any type of label or tag material including pressure sensitive, heat seal, gummed, ungummed, paper, board, silk, cotton, etc.
- Slits, perforates, numbers, punches, eyelets and patches reinforcements—as it prints.
- Delivers finished product cut-off, rewound, or zig-zag folded.
- Up to 7500 impressions per hour!

Write today on your letterhead for free
New Era bulletin!

**NEW
ERA**

MANUFACTURING COMPANY
376 Eleventh Avenue, Paterson, N. J.



SNOWLAND BOND*

The swirling white waters of busy streams that hurry pulpwood from Fraser forests on to river storage or mill wood yard are no more sparkling than the printing produced on Snowland Bond. Constant control of our own raw material supply, standard dye stuffs, exactly mixed, and visual analytical control by Fraser technicians make color consistency a satisfying certainty. Other factors that are ever present in this quality product are cutting accuracy, and uniformity of finish and weight. A bond to specify with assurance. Stocked by leading merchants.



5,500 square miles of scientifically controlled Fraser forests provide quality raw material for papers today and tomorrow.

* it's a Fraser Paper

FRASER PAPER, LIMITED

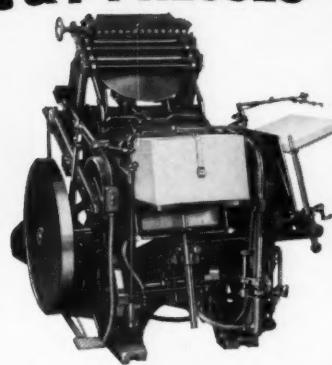
Sales offices: NEW YORK, CHICAGO
Mill: MADAWASKA, MAINE

**GET MORE AND BETTER
Impressions and Profit
WITH C & P PRESSES**



14 1/2 x 22 CRAFTSMAN AUTOMATIC

For die cutting, scoring, creasing, inking, blanking, stamping and embossing, these exceptionally rugged presses combine the convenient make-ready, operating ease and all-around usefulness of a large size platen press with the cost-cutting advantages of automatic feeding. Two models—Regular and Heavy Duty. Both presses handle irregular and odd shapes. They blank, stamp and ink book cases and covers. Both have sufficient impression strength for cutting, creasing and die cutting as well as the ability to produce high quality printing.



THE NEW CRAFTSMAN AUTOMATIC

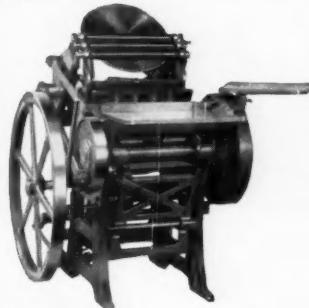
10 x 15 12 x 18

The side delivery of printed sheets, the accurate, hairline register, the dual impression controls and the large feed and delivery capacity provide a press that produces a wide variety of fine, quality printing at a profit. Speeds per hour up to 4500 on the 10 x 15; up to 4000 on the 12 x 18. Handles any stock from onionskin to heavy board. Prints two-up to register. Also available with throw-off and automatic stop as accessory equipment.



C & P CYLINDER PRESS

Handles fine halftone, close register and color printing at speeds up to 4800 i.p.h. Ideally adapted to both long and short runs. Remarkably efficient in high production at low costs. Handles sheets from 3 1/2 x 5 1/2 to 12 1/4 x 18 1/2, from onion skin to 4-ply cardboard.



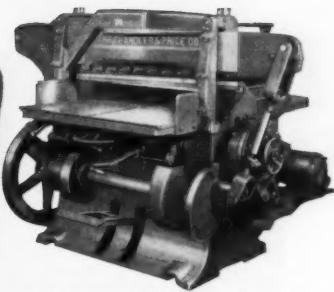
C & P NEW SERIES PRESSES

Made in four sizes—8 x 12, 10 x 15, 12 x 18, 14 1/2 x 22—designed for hand feeding all kinds of commercial printing, from all-type forms to process color work. Smaller units are capable of producing up to 3,000 i.p.h.—larger sizes, 2,000 i.p.h.

● Before equipping a new printing plant or modernizing your present plant, it will pay you to investigate the complete lines of Chandler & Price printing presses and paper cutters which reflect almost three quarters of a century of experience in manufacturing high quality printing machinery.

More than 200,000 Chandler & Price presses and cutters have proved their sterling worth and profit-making qualities for their owners.

Detailed descriptions of any of the units illustrated here will be supplied gladly upon request.



C & P AUTOMATIC CUTTERS

3 SIZES: 40", 45", 51"

Extremely rigid base—substantial one-piece casting. Two-handed operating control with non-repeat device; 1" traveling overhead tape, hair line indicator, illuminated tape magnifier combined with light for table, adjustable knife bar gibs, all controls within easy reach.



**C & P 37" AUTOMATIC
PAPER CUTTER**

Fully automatic, with ease of clamping and cutting that only electrical operation can provide. Unusually wide table with extensions—width between housings 37". Push-button controls make operation extremely easy, simple and fast. Two-handed control of cutting with foolproof non-repeat device that meets all safety requirements.



**C & P 34 1/2" HAND CLAMP
POWER CUTTER**

Handles large volume of cutting and trimming, speedily, accurately and at low cost. One-piece cast frame, heavy ribbed construction; extra heavy knife bar, pulled in single shear, requires less power and eliminates all draw and chatter; illuminated tape magnifier; two-way starting motion.

FULL HYDRAULIC POWER CUTTERS

These new full hydraulic power cutters are designed to provide the small plant with power cutting and power clamping by fast, convenient hydraulic operation at minimum investment. The many features provide dependably accurate cutting, faster work, bigger production with less effort for the operators. Two sizes: 26 1/2" and 30 1/2".



**THE CHANDLER & PRICE COMPANY
6000 CARNEGIE AVE. • CLEVELAND 3, OHIO**



You get more with one of the "FIRST FOUR"

Cashing in on the dynamic growth of offset lithography, commercial, specialty and job press printers use more Harris presses than all other offset makes combined. The "first four" presses in the Harris line cover the popular sizes up to 23 x 30". Like all Harris presses, they combine fast-on, fast-off versatility with high running speeds. Their precision register and sheet control produce more salable sheets of the finest print quality in the payoff pile.

Rugged, soundly engineered Harris presses are the product of 50 years' experience in lithography. Backing their profitable operation year after year is the best-trained service organization in the Graphic Arts.

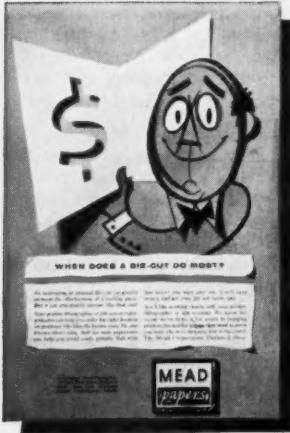
It will pay you to compare Harris offset with your present equipment before you expand your plant or replace less efficient units. Check your local Harris-Seybold sales representative for the facts today. Harris-Seybold Company, 4510 East 71st Street, Cleveland 5, Ohio.

**HARRIS
SEYBOLD
COMPANY**

HARRIS-SEYBOLD

4510 East 71st Street, Cleveland 5, Ohio

here are your
calling cards
this month

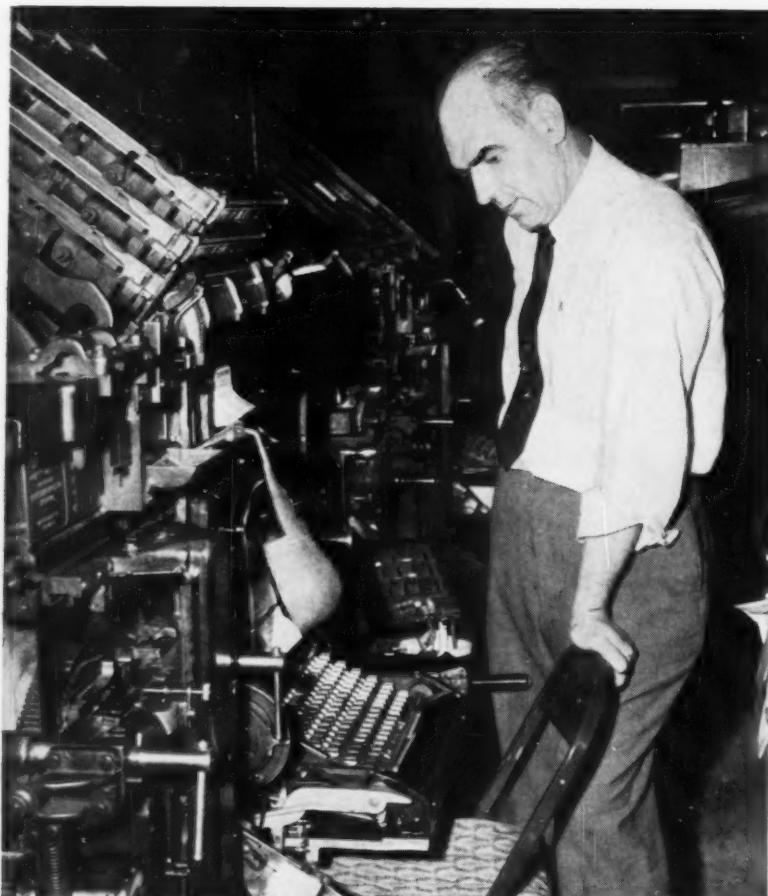


Advertisements in full color and black and white... in national magazines and trade publications read by your customers... all built around *you*. Mead advertising-for 1957 features the printing business in a big way. It introduces you to your customers, asks them to get to know you and your ability better, advises them to call you in at the planning stage of every printing job so that you can serve them better! For full information on how Mead advertising and promotion can help *your* business, see the Mead paper merchant nearest you. The Mead Corporation, Dayton 2, Ohio, producers of the world's most complete line of quality printing papers.

*Sales Offices: Mead Papers, Inc.,
118 West First Street, Dayton 2,
Ohio • New York • Chicago •
Boston • Philadelphia • Atlanta*



"TTS® equipment has tripled the production capacity of our shop!"



Editor Williams looks on as the TTS operating unit automatically runs his Linotype machine. Installation of Teletypesetter equipment increases output and reduces costs.



Mrs. Hasseltine Hobbs, Teletypesetter perforator operator, takes a brief time-out from punching tape at the perforator. Any good typist can quickly learn TTS operation.



Leta Oaks waits to convert to manual operation when the tape is finished, while Mrs. Williams, shown in the background, sets type manually on a Model C Intertype.

says R. H. Williams,
Editor, Thayer, Mo. News

The Thayer News, a rural weekly published in Thayer, Missouri, installed Teletypesetter equipment in September, 1954. TTS was added to a 10-year-old Model 14 Linotype Blue Streak.

"Teletypesetter has proved to be a real convenience in our small operation and has tripled the production capacity of our shop," writes Editor R. H. Williams. His letter continues:

"Our shop, like many rural plants, is all in one room except for a separate press room. The TTS perforator is located in the main part of the shop. Our operator punches a very satisfactory tape at the rate of 300 plus lines per hour. Since she can only work part-time, we punch most of our tape in the morning, Monday through Thursday. With this setup we have no trouble getting out our weekly newspaper and a number of periodicals.

"A short while ago a fellow publisher from just over the line in Arkansas came in and wanted us to set straight matter for his hand-set weekly. We've been doing the job every week since without working a single extra hour!

"Before we installed Teletypesetter equipment, my wife set all our type manually. TTS has relieved her a great deal and, to say the least, she's very happy with the installation.

"Incidentally, we didn't have to do any work on the Linotype machine before the TTS equipment was installed and we haven't done any since — except for normal maintenance.

"We feel that Teletypesetter has been a very satisfactory addition to our shop."

How about your shop? Whether it's big or little, if you would like to cut composition costs and increase production of type with TTS *mechanical automation*, write to: Teletypesetter Corporation, Dept. IP7, 2752 North Clybourn Avenue, Chicago 14, Illinois.

TELETYPESETTER

The new **TIRFING**

SPEED

Quality

• Ease of operation

Here at last is the answer to the printing industry's demand for a letterpress with **greater speed, superior reproduction qualities, and maximum economy of operation**. The new TIRFING is expressly designed to meet these modern day requirements.

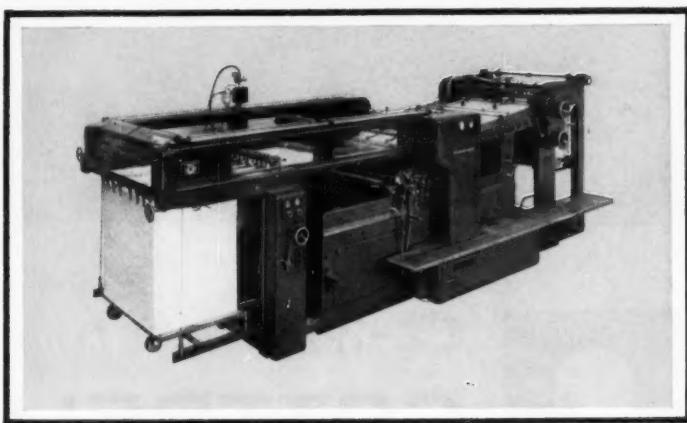
This new streamlined, fully automatic two revolution press effortlessly steps up to a maximum speed of 4,000 I.P.H. It has a proven output of over 25,000 printed sheets during an 8 hour day. The high-speed TIRFING is machined like a modern jet engine, for top quality printing. Many modern features, including newly designed transfer grippers, insure positive control of each sheet for pin point register. Other streamlined features, especially in the feed and delivery systems, and in many additional fully automatic controls, provide for maximum economy of operation.

The new TIRFING is *your* answer to increased letterpress quality production. For full details, or a demonstration at your convenience, write or phone us.

Speeds up to 4,000 I.P.H.
Max. sheet size 31" x 41"

Inquire also about the VIKING two-revolution letterpress, and VIKING Cutter and Creaser—sheet size 35"x45".

Letterpress at its finest—and fastest.

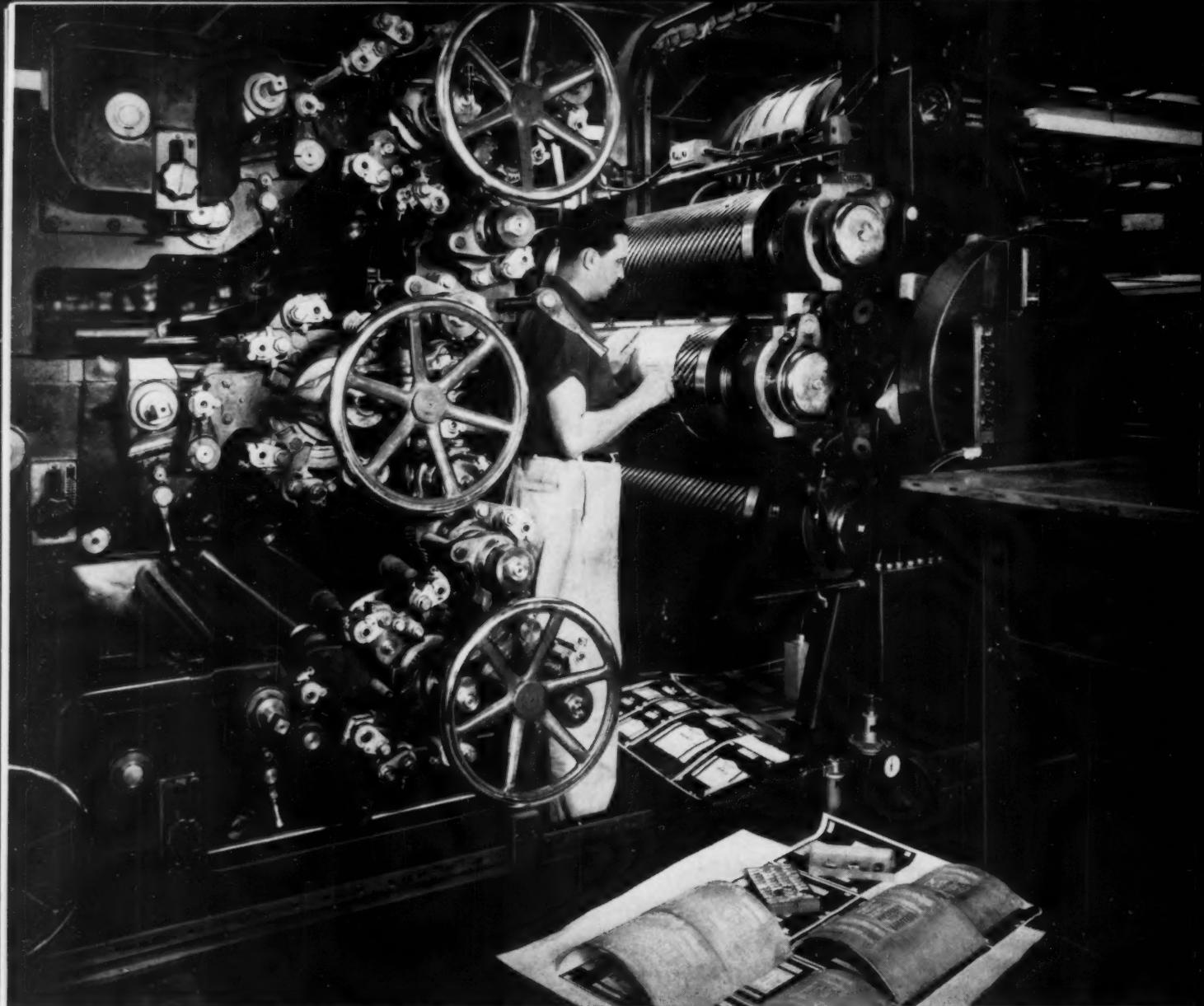


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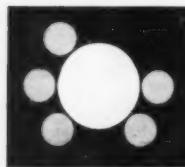
PRINTING MACHINERY, INC.

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TELEPHONE MARKET 3-7779

Midwest representatives: Turner Printing Machinery, Inc., 732 Sherman St., Chicago 5, Illinois



36 x 48" Cottrell 5-color sheet-fed rotary letterpress.



Q-When is it time to move up to a **COTTRELL ROTARY?**

A When greater production is needed. A Cottrell sheet-fed rotary beats the production of three, flat-bed presses and occupies a third of the valuable floor space.

A When quality must be combined with high production. All Cottrell rotary letterpresses operate with a common impression cylinder. Result—no transfers between color units . . . no loss of register between units.

A When volume of color work increases. Up to 5 colors in one pass through the

press eliminates delay and storage space required by drying between colors.

A When delivery time is important. Higher speeds cut "on-press" time. One-pass operation expedites work through your plant.

In short, if you're a printer with grow-

ing billing, now's the time to switch to a Cottrell. General, commercial, box-board, or label printer—you'll find a model to fill your needs. Call your Harris representative. He'll be happy to analyze your problems. Then decide for yourself whether it's time to move up to a Cottrell rotary!

**HARRIS
SEYBOLD
COMPANY**

HARRIS-SEYBOLD COMPANY

4510 East 71st Street, Cleveland 5, Ohio



For Very Important Occasions

As her wedding day approaches, no effort is spared to make sure that the bride will look her loveliest for that very important occasion.

There are important occasions in business too—when a new line of products is to be introduced, or a major sales campaign is to be launched—that demand more than an everyday printing job. Oxford Papers are made for just such occasions.

Oxford Papers are used by the best printers and lithographers. There are more than twenty-five grades to choose from, each made to do a particular printing job superlatively well. If you would like helpful advice on printing papers, call your nearby Oxford Merchant or write us direct.

OXFORD PAPER COMPANY
OXFORD MIAMI PAPER COMPANY

230 Park Avenue, New York 17 • 35 East Wacker Drive, Chicago 1

PRINTING PAPERS FOR BOOKS, MAGAZINES, COMMERCIAL PRINTING, BUSINESS FORMS AND PACKAGING

Oxford Papers
Help Build Sales

OXFORD

PAPERS

**This insert is a sample
of the offset results
you can get on**



RANGELEY OFFSET and WESCAR OFFSET (companion grades made at Rumford, Maine and West Carrollton, Ohio respectively) are bright, white papers of high opacity, exceptional strength and ink receptivity. They have excellent bond and are free from lint and fuzz. Designed to insure dependable performance at high speeds, they are recommended for fine reproduction of black and white halftones and full color process work. Rangeley and Wescar Offsets, in white, are available in both regular (smooth) and vellum finish. Wescar Offset, vellum finish, is also available in eight distinctive tints — ivory, canary, French gray, tan, green, blue, pink and golden yellow.

WESCAR TEXT is a brilliant white, opaque offset paper in vellum finish permitting fine gradations of tone from white to solid black. It reproduces details of line drawings, halftones and color process illustrations with distinctive fidelity. Wescar Text is a de luxe offset sheet meeting the most exacting standards for printing results and press performance.

RUMFORD OFFSET and **CARROLLTON OFFSET** (companion grades manufactured at Rumford, Maine and West Carrollton, Ohio respectively) are bright, white offset papers of good opacity and uniform surface. Free from lint or fuzz, they are carefully manufactured to give trouble-free press performance. Rumford Offset, in regular or vellum finish, and Carrollton Offset, in vellum finish, are recommended for quality offset reproduction at moderate cost.

TWO VALUABLE AIDS: (1) *The OXFORD PAPER SELECTOR CHART* helps you select the right grade of paper for each job. (2) *The OXFORD PAPER COST CALCULATOR* quickly gives the exact cost per 1000 sheets for common weights and sizes of printing papers. Ask your nearby Oxford Merchant or write us direct.

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Through Oxford Merchants**

Albany, N. Y.	W. H. Smith Paper Corp.
Asheville, N. C.	Henley Paper Co.
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Augusta, Maine	Carter Rice Storrs & Bement
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Boise, Idaho	Blake, Moffitt & Towne
Boston, Mass.	Carter Rice Storrs & Bement
Buffalo, N. Y.	Franklin-Cowan Paper Co.
Charlotte, N. C.	Henley Paper Co.
Chicago, Ill.	Birmingham & Prosser Co.
	Bradner, Smith & Co.
	Marquette Paper Corporation
	Midland Paper Company
	The Whitaker Paper Co.
Cincinnati, Ohio	The Johnston Paper Co.
	The Whitaker Paper Co.
Cleveland, Ohio	The Cleveland Paper Co.
Dallas, Texas	Graham Paper Co.
Dayton, Ohio	The Whitaker Paper Co.
Des Moines, Iowa	Birmingham & Prosser Co.
Detroit, Mich.	Chope-Stevens Paper Co.
Fresno, Calif.	Blake, Moffitt & Towne
Gastonia, N. C.	Henley Paper Co.
Hartford, Conn.	Green & Low Paper Co., Inc.
	Carter Rice Storrs & Bement
High Point, N. C.	Henley Paper Co.
Indianapolis, Ind.	MacCollum Paper Co.
Kalamazoo, Mich.	Birmingham & Prosser Co.
Kansas City, Mo.	Birmingham & Prosser Co.
	Graham Paper Co.
Knoxville, Tenn.	Louisville Paper Co.
Little Rock, Ark.	Roach Paper Co.
Long Beach, Calif.	Blake, Moffitt & Towne
Los Angeles, Calif.	Blake, Moffitt & Towne
Louisville, Ky.	Graham Paper Co.
	Louisville Paper Co.
Manchester, N. H.	C. H. Robinson Co.
Memphis, Tenn.	Louisville Paper Co.
Milwaukee, Wis.	Allman-Christiansen Paper Co.
	Sensenbrenner Paper Co.
Minneapolis, Minn.	Wilcox-Mosher-Leffholt Co.
Nashville, Tenn.	Graham Paper Co.
Newark, N. J.	Bulkley, Dunton & Co., Inc.
New Haven, Conn.	Carter Rice Storrs & Bement
New Orleans, La.	Graham Paper Co.
New York, N. Y.	Baldwin Paper Co., Inc.
	Bulkley, Dunton & Co., Inc.
	Green & Low Paper Co., Inc.
	Kennelly Paper Co., Inc.
Oakland, Calif.	The Whitaker Paper Co.
Omaha, Neb.	Blake, Moffitt & Towne
Pawtucket, R. I.	Western Paper Co.
Philadelphia, Pa.	Carter Rice Storrs & Bement
	Atlantic Paper Co.
Phoenix, Ariz.	Wilcox-Walter-Furlong Paper Co.
Pittsburgh, Pa.	Blake, Moffitt & Towne
Portland, Maine	Brubaker Paper Co.
Portland, Oregon	General Paper Corp.
Reno, Nevada	C. H. Robinson Co.
Richmond, Va.	Blake, Moffitt & Towne
Rochester, N. Y.	Cauthorne Paper Co.
Sacramento, Calif.	Genesee Valley Paper Co.
St. Louis, Mo.	Blake, Moffitt & Towne
	Birmingham & Prosser Co.
	Graham Paper Co.
	Shaughnessy-Kniep-Hawke Paper Co.
San Bernardino, Calif.	Tobey Fine Papers, Inc.
San Diego, Calif.	Blake, Moffitt & Towne
San Francisco, Calif.	Blake, Moffitt & Towne
San Jose, Calif.	Blake, Moffitt & Towne
Seattle, Wash.	Blake, Moffitt & Towne
South Bend, Ind.	Birmingham & Prosser Co.
Spokane, Wash.	Blake, Moffitt & Towne
Springfield, Mass.	Carter Rice Storrs & Bement
	Mill Brand Papers
Stockton, Calif.	Blake, Moffit & Towne
Tacoma, Wash.	Blake, Moffit & Towne
Toledo, Ohio	Paper Merchants, Inc.
Tucson, Ariz.	Blake, Moffit & Towne
Washington, D. C.	John Floyd Paper Company
Worcester, Mass.	Carter Rice Storrs & Bement
York, Pa.	The Mudge Paper Co.

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PRINTING PAPERS FOR BOOKS, MAGAZINES, COMMERCIAL PRINTING, BUSINESS FORMS AND PACKAGING



NEWSLETTER

UP-TO-DATE BUSINESS NEWS OF INTEREST TO MANAGEMENT IN THE PRINTING AND ALLIED INDUSTRIES

**Printing-Litho Sales
Up 12.6%, PIA Reports**

Printing and lithographic sales up 12.6% during past year, with profits up 7.5% to 6.74% of sales, compared with 6.27% previous year...34th annual Ratios for Better Printing Management issued July 1 by Printing Industry of America.
Complete reports submitted by 765 PIA members...682 printing and lithographing firms used in basic tables. Sales of plants primarily letterpress 59% of total, those primarily offset 41%...showing gradual swing to offset. Profit on sales 6.83% before taxes...3.92% after taxes.

Business Speeding Up

Business rising at faster pace rest of year, economists are predicting...no recession in sight...1957 to wind upon a rise carrying over to '58...about 2% to 3% increase...business as a whole noticeably better than '56.

**Next 10 Years Booming,
110 Company Heads Say**

You can look for America's industrial growth to break all previous gross sales records...atmosphere of stability and domestic peace...in next 10 years...110 company presidents foresee decade of booming business, according to Dun's Review and Modern Industry "Presidents' Panel."

**PMG Gets \$139-Million,
But Look Out for Cuts**

Postmaster General got \$133-million more postal funds to prevent July 1 service cuts...asked for \$149-million. Look for Saturday closings, cuts in home deliveries, and abolition of money order sales. Little prospect of third-class mail embargo.

**Business Forms Growth
Phenomenal in 7 Years**

Business form printing has leaped in giant strides from 1947 to 1954, according to recent Census report. In seven years, business multiplied 4% times from \$89%-million to \$397-million. Letterpress: almost \$265-million; offset: more than \$132-million in 1954. Growth so phenomenal that IP will devote large portion of September issue to "Business Forms and What They Mean to You."

IP Winners Next Month

Winners in The Inland Printer Matched Letterhead-Envelope Contest will be announced in August IP.

(Over)

NEWSLETTER

(Continued)

Watch Outgoing Mail; Some Rates Up July 1

Watch your outgoing mail...higher rates in effect July 1. Included are special delivery, certified mail, business reply mail, etc. Your local P.O. will give you list. Get P.O. to help you revise mail lists, etc. Get reprint of "Management Aids for Small Manufacturers"-No. 78, from Small Business Administration, Washington 25, D.C.

Postal Rate Raise Bill May Get Lost in Senate

Bureau of Engraving has made plates for printing four-cent first-class stamps. PMG Summerfield waits final action by Congress on rate raising...may get lost in Senate's unfinished business as last year. Summerfield says 7c first-class rate possible in future if postal workers get projected raise.

Milprint-Philip Morris, Ink Makers in Mergers

Milprint, Inc., one of last of major independent makers of flexible packaging, merged with Philip Morris, Inc. Milprint sales last year were \$55-million. Sun Chemical contracted to buy Bensing Bros. & Deeney, flexographic ink makers. Rapid growth of packaging industry prompted move.

P.O. Proposes Zoning Of Bulk Third Class

If your plant does any bulk third class mailing, note that Post Office has proposed regulation which would require zoning such mail, breaking it down and tying such mail into zones. Proposed regulation would go into effect Oct. 1. Some contend proposal not workable, hard to enforce.

Plan to Air-Condition?

If you plan to air-condition your plant, get new government leaflet...tells how to select equipment. Nearest Small Business Administration office will send you "Increased Profits From Industrial Air-Conditioning." It's free.

Papermaking to Exceed Demand Two More Years

Paper and paperboard production capacity will exceed demand for at least two more years, says David L. Luke, Westvaco president heading American Paper and Pulp Assn. He expects primary grade prices to hold firm.

New Box-Label Plant For Lord Baltimore

New folding box and label plant for Lord Baltimore Press, one of nation's leading producers of packaging materials, will be built in Clinton, Iowa...will have both offset and letterpress facilities...air-conditioning and humidity control for maximum registration.



By Milton E. Bell

Are you just looking for business or are you looking for customers you can help with better printing and more thoughtful service?

If you are reluctant to spend a fair amount of time and some money on prospecting for and developing new customers, your business almost certainly cannot grow. In fact, it will cease to exist in a very few years.

Good customers go out of business, move, change from wholesale to retail; or the personnel changes, your old friend in the purchasing department retires; the new man comes in with his own favorite sources of supply. There are many unavoidable causes of losing old customers.

I think it's reasonable to assume that 40 per cent to 50 per cent of your present customers may not be on your books five years from now. This doesn't mean that old and steady customers should be neglected. It means that you must be more appreciative of your present customer and must give more thoughtful attention to his needs because he is your first source of new business. If you can cut your loss of old customers, you have, in effect, more new business.

After all, just where can new business come from?

(a) Your present customers;

(b) The prospects you have been working on;

(c) New prospects developed as a result of research (that is, a special study of who can best use your particular abilities and facilities).

Don't forget that one of the best sources of new business is your present customer list.

- What do you do to develop new business to replace lost customers?

How to Create More Business And Get Better Customers

- One of PIA's live-wire members has good suggestions for doing it

All too often customers like to have several printers on the string. They like to buy letterheads from you but they call on someone else for catalogs, instruction manuals, tags or "what have you." Now, chances are, you are able to take care of most of these other requirements. You know the customer—he knows you. What can you do to change his buying habits or policies in your favor? This is obviously a sales problem, and you should be doing something about it every day.

Well, how about taking a good look at what you are doing for him now! Good creative salesmen are doing this all the time. Can you improve it? Can you redesign it or change the specification in some constructive way that will make it possible to save the customer time or money? Would the job look better and be more effective in two colors?

Incidentally, have you considered the effect of "adding color" on your volume?

Customers expect to be "sold up," not down. Nothing impresses a customer like a service on your part that he can depend upon and that saves him time or money or makes him more proud of his company. When he is convinced that you can really help him more than the next fellow, you're due for some new business from your old customer.

Learn to anticipate your customers' needs. Don't let them down with poor service and inadequate workmanship.

And here is the double payoff on developing your present customers as fully as possible: A customer who is proud and pleased with the work you do for him just naturally wants to see you doing work for his friends. Many a new customer develops as the result of an outstanding job for an old customer.

I can look back on one job I developed for a customer just 16 years ago, and I can trace the development of more than

Milton Bell Emphasizes 'Complete' Service

MILTON E. BELL is a native of Seattle, having been born there in 1904. He got his first taste of selling in house-to-house work for the old *Pictorial Review*, a ladies' magazine. In this way he earned several scholarships to the University of Washington, and a little cash, too. He went to work for a lithograph and printing house in Seattle in 1926 and was sales manager when he left in 1940 to become a salesman for James, Kerns & Abbott Co. He became a member of the firm in 1948, and the company has been known as Abbott, Kerns & Bell Co. since that date. He has always had to sell most of his business at a higher price, and so it became part of his nature to look always for points of difference in what he had to offer with heavy emphasis on complete service once the sale had been made. In his book, selling accounts rather than individual orders means careful attention to details during production. Often his selling effort is concentrated on getting the customer to let him do the job right. This article by Mr. Bell is based on a talk he gave before the recent PIA Sales Conference in Chicago.

Life of a Customer

(Based on 100 Customers)

15 customers quit	1st year leaving	85
13 customers quit	2nd year leaving	72
11 customers quit	3rd year leaving	61
9 customers quit	4th year leaving	52
8 customers quit	5th year leaving	44
7 customers quit	6th year leaving	37
6 customers quit	7th year leaving	31
5 customers quit	8th year leaving	26
4 customers quit	9th year leaving	22
3 customers quit	10th year leaving	19

15 other new customers in the same type of business as a result of that original effort.

It all started with a prospect suggested by a friend. He was a friend who was originally a prospect in my mind, but I became convinced that we could not actually do the type of work he needed. We remained friends, and eventually he referred me to another prospect who needed something I could do. I helped this new prospect prepare and produce a 32-page booklet. He liked the finished job and gave it wide circulation.

I also managed to develop for this prospect a second job which he hadn't planned on but which turned out to be quite effective. This prospect was now a customer who counted on my interest in his problems to help him to do a better job. We have done over \$5,000 worth of business with him over a 16-year period. Naturally, he tells others about our service, and slowly but steadily we have had the opportunity of working with over 15 other organizations of a similar nature.

All of this was on the basis that they needed help with their printing problems, and we seemed to be able to render a service they couldn't get from others. Prospecting for logical prospects is something like prospecting for gold, uranium, or oil. It's often discouraging, but with a rewarding "pay-off" when you strike a situation you can handle.

Take Care of Present Customers

Take extra good, *thoughtful* care of your present customers. Now let's take a look at your present prospect list. These are the people who are not customers yet, but you wish they were! For one reason or another, they are in your mind as potential customers. If they are really prospects, they need something you can produce. Have you figured out how you can make what they need better than the next fellow? If you haven't a positive answer to this question, you just "ain't got a

chance." After all, your prospect *has* to have a reason for buying from you. Your old customers may buy from habit, but not your prospects.

When you do a creative job of selling, it simply means that "something" has been added that makes the prospect want to buy from you. I mean *added*, not subtracted. So the way to change your suspect list into a real live prospect list is by digging for effective ways of designing and producing what those prospects need. Think hard about "why" they should buy from you. If they need something you can't produce, move on to the ones for whom you can do a job. Not every one is a prospect for your particular services.

Analyze Your Selling Efforts

Perhaps this is a good time to analyze the direction in which your selling efforts should be headed and what sort of prospects you should be looking for. Are you and your plant best suited for producing business forms or promotion material? One type of printing saves your customer time and money in operating his business. The other type helps him develop more business.

While both types of work are always needed, and while you will inevitably be doing some of both, it would be well to make up your mind about your major effort. There is an old saying "You can't carry water on both shoulders."

I know what my own inclinations are, and I know I can do a better job for a customer's promotion needs than I can for his business forms needs. I think there is a greater future and a more profitable business in promotion material than in business forms.

I know several printing firms in our area that have put their major effort into business forms, and they have done very well indeed. They have done well because they have developed their equipment and their sales force to serve the needs of business for an endless number of printed

forms necessary to run a business in this day and age. We use these printers for our own needs in some cases.

Who are your logical prospects? Where are they, and how are you going to reach them effectively? Getting the answers to these questions comes under the heading of research.

I suspect this step is the toughest for most of you. It means that in most cases you must break up your present habit patterns and dedicate a definite part of your time to digging for that class of prospects that really fits your facilities and abilities.

You must keep your regular volume of business up and still try to build an additional volume by developing a new group of customers that don't exist until you go out and develop them.

I suspect that most of you will never feel completely successful in this phase of your selling problem, but I'm sure you will wind up with a better, more profitable printing business if you know what you're looking for, where to look for it, and what to do about it when you find it. *Make it a habit to devote some time every week to strictly new business.*

Here are some bread-and-butter ways to get started. First, review your job tickets for type of work, type of customer and profit picture, and service demands. If a pattern develops, you should be able to draw some conclusions as to where your strength lies. Next, take immediate steps to develop an advertising program. In my opinion this is not an optional step, but an absolute must.

Don't take this step casually. Call in professional help if you need it. There is nothing easy or automatic about direct

Why Do Customers Often Go Elsewhere?

68% go elsewhere because of poor service, indifference.

14% because of unadjusted differences.

9% because of price competition.

3% move away.

1% go out of business.

Take good THOUGHTFUL care of your PRESENT CUSTOMERS!

—Grand Rapids Graphic Arts Ass'n

mail advertising. It costs money and effort, and it takes time to develop an effective program of promotion by mail. It is not my purpose to give you a course in advertising, but it is my purpose to point out that advertising can help you build a better and more profitable business.

Advertising tied in with personal selling effort can help you to eliminate suspects and change prospects to customers.

Advertising is just another means of communication that can cover more ground faster than personal contacts can. One important key to effective advertising for the printer is the mailing list. If you work hard at it, you can probably have a sound mailing list and an excellent "calling" list in about six months to a year. I would recommend about 50 to 1 if possible, 50 names on your list for every one that you call on personally. On this list should appear all of the companies similar to the ones you are now doing profitable work for. Please note the "profitable."

Send Out Mailing Pieces Often

In any event, no matter how small or inadequate your list, start sending out a mailing piece just as often as you can prepare one. Start telling your story in terms that will spell service and advantage to your prospects if they call you. Set some definite objective for each mailing piece.

Will you pave the way for a new man? Have you added some service feature? Have you done something for one of your customers that might interest some of your prospects?

Keep telling them month after month. Advertising, like personal selling, must go on steadily as long as you are in business. To insure a steady pace, it is best to arrange for the automatic mailing of material by a company that specializes in such things. It's smart to hire the whole program done, and when the material comes into your shop for the printing, handle it as though it were for one of your best customers.

New business? You are your own best prospect!

Markup of 20% on Stock Is Considered Fair Cost

A markup of 20 per cent on stock has been established by the printing industry as an average fair cost. It is not a markup in the sense of being for profit, but rather a stock handling charge considered as a cost item on the job cost sheet.

The reason for this is the loss of stock through waste, spoilage, deterioration, etc. Paper is often kept for long periods of time and the potential interest on the money tied up in it can amount to a considerable sum. Also, much stock remains on the shelves and is never used, or is sold at prices lower than cost.

Instability of Paper Can Cause Trouble in Your Printing Plant

Let's get our terms straight first! What is dimensional stability (or instability, if you like); why does it occur and what can you, the printer, do about it? Unfortunately, only to the first of these questions can we give a definite answer.

Dimensional stability (the potential changes which can take place in the sizes and shapes of paper) concerns stretch, shrinkage, curl, creasing, and other related bugbears, which are usually nobody's fault and always everybody's headache. They are, to date, one of the least understood of paper problems, from the standpoint of all concerned. Much progress is being made, however, and the general directives which follow are the result of continuous study and experiments.

Probably the most significant advance so far is the basic recognition, by the printer, advertiser and papermaker alike, that a very real problem does exist. If they were dealing with tin plate, they would have little or no trouble. But paper is different.

Fibers Extremely Emotional

Paper is an extremely delicate, easily affected, "live" subject. In fact, it is more delicate, susceptible and alive than many people realize. "Fiber and water," held together in varying ratios by varying finishing methods—this basically, is paper. And its fibers, particularly, are extremely "emotional." They will stretch (usually refusing to return completely to their original dimensions), they will expand and contract (quite often with disastrous results), and they are extremely subject to changes in temperature, moisture, etc.

The gradual acceptance of these inevitabilities and the strides being made to obviate them, are doing much to cut down on production and quality losses through paper changes.

What causes paper to get out of shape; to stretch, shrink, curl, crease and so on? There are five main reasons: (a) moisture, (b) temperature, (c) roll stretch, (d) ink tack, and (e) excess fountain water (lithography). The changes due to these factors become more obvious—visible to the eye, disturbing to quality and production—in inverse ratio to the paper's weight. The lighter the paper, the more drastic are the results.

It might be contended that if conditions for making paper and using that paper could be the same, then we would have no troubles. But the fact is that even apparently similar conditions aren't always so, nor do they produce similar results.

For example: Papermakers make 50 per cent relative humidity paper but what is 50 per cent R.H.? At 70 degrees, it is one thing, at 60 another, and at 50 it is different again. It has been established, however, that the maximum results are achieved from a sheet of paper at 50 per cent relative humidity and 70 degrees Fahrenheit.

What about roll stretch? Paper technicians endeavor to meet required specifications, but every papermaker knows how temperamental a paper machine can be. It is an accepted fact that even different runs of the same paper often produce varying dimensional changes.

An apparently hard roll, for instance, may be too hard in one spot, and the paper stretches at that point. A very tacky ink can stretch a sheet both over-all and/or in localized areas. The latter may be a cause of doubling on multicolor offset presses and, too, is much more admissible of definition than it is of cure or control.

Quite naturally, you are saying: "What is the answer to all this? We know the causes (or at least some of them) and are as sympathetic as can be expected. But we want to know what to do about it." This is a fair and justifiable attitude, and it would be gratifying if the answers were as simple. One of them is, perhaps. Our common sense will probably help as much as anything.

Milk will go bad in heat; paper can, too. You can die of thirst; paper can, too. Your wife fights bulges in the wrong places; paper does the same thing. So, let's remember six things:

Remember These Six Things

(1) Paper, as we have already seen, is a very fragile medium. Too many people think we cut down a tree, beat it up a bit, and out comes paper. No! Papermaking is still an art, now carried on by machine instead of by hand, as originally. And, strangely enough, it was the very introduction of the papermaking machine that really sparked most of our present-day problems. Handmade paper followed size and thickness limitations which were irregular; had very few finishes and never heard of grading. Modern papermaking is specialized, and specializing usually tends to restrict adaptability.

(2) Paper is essentially a fiber, a fiber which has to expand or contract, usually in the cross machine direction. Then, as a result of the factors which affect paper dimensionally, fibers fatten or shrink—and they do it in all directions, mainly

(Turn to page 123)

Measuring Efficiency of Process Ink by Charting

- LTF's Hue and Purity Chart provides a guide to organize color thinking
- Visualization of hue error and grayness is compared to ideal ink range
- Prediction of an ink's potential and standardization are other aids

Second of Two Articles
By Frank M. Preucil*

The LTF Hue and Purity Chart offers an easy way to visualize the hue error and grayness of a number of process inks. Letters around the circumference of the wheel show "ideal" magenta at the bottom (6 o'clock), "ideal" blue (produced by the overlap of magenta and cyan) at 8 o'clock, "ideal" cyan at 10 o'clock, "ideal" green (produced by the overlap of cyan and yellow) at 12 o'clock, "ideal" yellow at 2 o'clock, and "ideal" red (produced by the overlap of yellow and magenta) at 4 o'clock.

Chart Has Six Color Zones

The spokes of the wheel and the lines going into the center represent increments of ten per cent. Notice that there are 6 zero to 100 per cent zones around the circumference of the wheel. These zones are between magenta and blue, blue and cyan, cyan and green, green and yellow, yellow and red, and red and magenta.

Small dots are placed on the chart for the different colors according to the hue on the hue error and the grayness that you measured and calculated for a particular color. The hue will be across the wheel opposite the color of the filter that gave the largest density reading. The hue error will shift this point toward the color of the filter that gave the smallest density reading. Final position for the point will be toward the center of the wheel, according to your calculation for the color's grayness.

For example, consider the magenta shown in Table 1. It had a maximum density of .89 to the green filter and a minimum density of .09 to the red filter. Its hue error was calculated to be 30 per

*Frank M. Preucil is supervisor of the photographic division, Lithographic Technical Foundation, Chicago. This material was written for LTF's Research Progress, number 38.

TABLE 1

INKS	RED	GREEN	BLUE
Yellow	.02	.08	.86
Magenta	.09	.89	.33
Cyan	1.25	.40	.17

cent. Dividing the low reading by the high reading, we find that the grayness of the magenta is just a little more than 10 per cent.

To locate this point, go straight across the wheel opposite the green to locate the correct color zone. In this case, you will now be at point M-0% on the extreme outer line of the wheel (6 o'clock). The hue error of the color is 30 per cent and the lowest density reading was to the red filter. Therefore, the point now shifts toward red by 30 per cent. The final location for the color is in toward the center of the wheel by 10 per cent (the first line) to show its grayness.

The correct color zone will be obvious in most cases. In many cases, it may not be. It is because of this fact that we say locate the correct color zone by going across the wheel opposite the filter that gave the highest density reading. This procedure is foolproof, regardless of the color being measured.

Added help in visualizing the color is to paste a small (1/4-inch) circle of the actual color measured on the chart where your calculations show the point should be.

Use of this chart will permit you to visualize directly the amount of difference in the hue and purity of your three process inks as compared with "ideal" inks that would require no color correction. You can also compare different inks and the hue and purity of the same inks when they are printed on different paper.

In addition, the chart can be of considerable help in understanding the limits and potentialities of a set of process inks, trapping conditions, the opacity of the inks, and the effect of the surface scatter

of light from the inks. This is done by (1) predicting the color that should be produced by an overlap of two or three colors and (2) comparing this with the actual color produced.

The color produced when one ink overprints another can be any hue between the two. It is determined principally by the relative strengths of the two inks. To predict what the hue of an overlap should be, you merely add the filter densities of the two inks, compute the predicted hue using the same hue error formula for single inks, compute the grayness of the combination, and plot these figures on the chart.

Overlap Prediction Is Easy

Suppose, for example, we wished to predict the hue produced by the overlap of the yellow and magenta given in Table 1. Adding the yellow and magenta densities to the three filters gives .11 to the red filter, .97 to the green filter, and 1.19 to the blue filter.

Then, using the hue error formula for single inks, the hue of the overprint is shown to be 80 per cent toward red (the lowest of the three readings). Grayness of the overlap figures out as a little under 8 per cent.

This point of predicted hue and grayness is then plotted on the chart as described before.

The actual hue of these inks when printed one on the other should be the same as the predicted hue if the second ink down is fully transparent and if it

A student group receives offset instruction as part of a refresher course in Philadelphia's "Program for Printers," sponsored by Miehle Printing Press & Mfg. Co. A cutter, Lithoprints, and other offset presses were demonstrated



traps perfectly. In commercial production, however, under or overtrapping may occur, the second ink down may be partially opaque, or the physical characteristics of the paper and inks may cause some surface scatter of light. These conditions can shift the predicted hue toward either the first or second color down.

To visualize what actually occurs in any given case, follow the same procedure as previously described for making the prediction. You would measure the density of the overlap color through the three filters, and calculate the grayness and the hue using the hue error formula for single inks. Plot the color on the chart and compare it with the predicted point.

Make plots of your yellow, magenta, and cyan inks on the chart as well as their red, green, and blue overprints. Then draw straight lines between each point around the wheel. The area that is enclosed will approximately define the limits of pure colors that it is possible to produce with this set of inks. Any position outside the lines represents hues that are purer than this set of inks can produce. The purest hues of two-color mixtures that this set of inks can produce will fall directly on the lines.

Grayness and Gray Balance

In addition to making the plot based on measurements from the solid colors on the LTF Color Test Strip, it is also desirable to add other points on the same plot. These points are based on measurements from (1) the three-quarter, half, and one-quarter tints, and (2) the three-color equal dot size overlaps. Use the same calculations for hue and grayness as before.

Doing this will help you to visualize the hue differences that occur between tints and solids, on different papers, and with different halftone screen rulings.

Sharply printed tints on coated paper are usually grayer and warmer (more toward red) than the solid colors. The finer the screen ruling and the duller the paper, the less you will note this effect. Your ability to visualize information such as this can help you to see why adjustments in masking systems are often needed for different papers and for different screen rulings.

The addition of the third primary to any two primary mixtures grays the hue. In such a case the amount of grayness can be calculated using the grayness formula. The grayer the ink or mixtures of the ink, the closer the plotted point will be to the center of the wheel (100 per cent gray).

If the LTF Color Test Strip is included on production jobs, it can be a valuable tool for the pressman. The three color overlaps of equal dot sizes (last three squares) should be made to produce neutral gray under certain conditions. The strength of the second and third colors down should be adjusted and printed so that these patches produce gray for (1)

three-color printing when photographic masking has not been used, or (2) when the color correction system used masks the strength of the three colors equally. In the case where only yellow and magenta are masked, the cyan ink should be run weaker so that the equal dot sizes of the three colors produce brown.

The color produced in these patches will vary according to the opacity of the inks and how well the ink is trapping. Small changes in ink strength—changes that are hard to see in the solid color bars—show up quickly as different color shifts away from gray in the three-color equal dot size patches. The LTF Color Test Strip can thus be useful in quality control work.

Because of imperfect inks and faulty trapping, the actual color of these three-color overlaps of equal dot sizes tends toward brown in the lighter one-quarter and one-half tints. This is especially so of work done on single-color presses. On multicolor presses and when there is undertrapping, these lighter tints are often bluer than the overlapped solid colors.

Neutral gray cannot be produced with three process inks unless the hue of the first two colors printed is complementary to the third color. If it is, then the strength of the third color can be adjusted to produce neutral gray or gray balance. Complementary colors are easily found on the

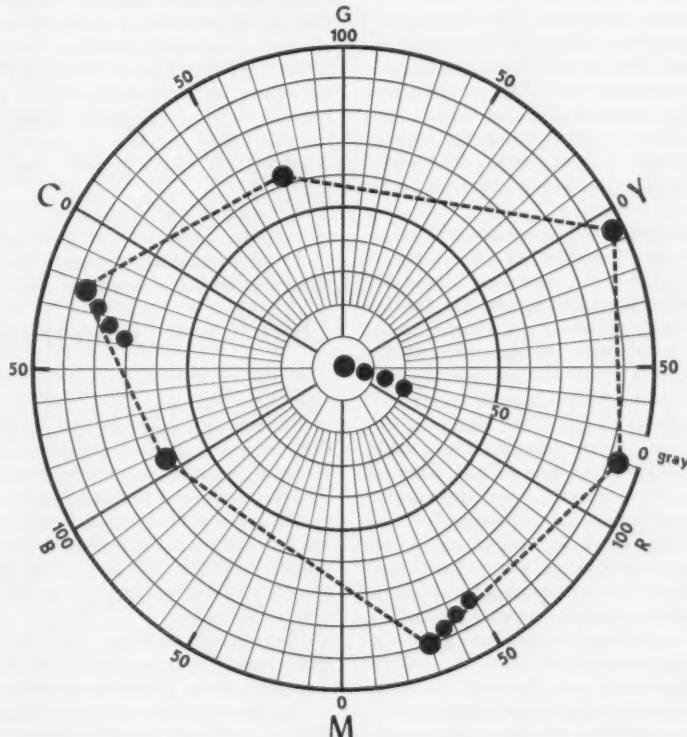
hue and purity chart. You simply draw a straight line from the first hue, through the center to the opposite side.

On single-color presses printing the usual sequence of yellow, magenta, and cyan, the red (yellow-magenta overprint) in a potential gray must be complementary to the cyan ink. Similarly, in two-color press operation with yellow and cyan printing first, the green produced by the overprint must be complementary to the magenta ink used if gray balance is desired.

These brief statements about the evaluation of process inks are offered only as a guide to help experienced lithographers organize their thinking and experience with process work. They also should help in achieving greater standardization in a plant's operation and methods.

Everything in this article applies strictly to mechanical process reproduction and to inks made for process work. In other words, the "efficiency" of an ink cannot be applied in its usual literal sense to just any ink. Ink "efficiency" means something only when it is thought of as "efficiency as a process color used to make other colors." These calculations to determine the "efficiency" of other types of ink such as special nonprocess colors, background colors, etc., would have no meaning or significance.

LTF Ink Hue and Purity Chart



'Web Offset Looks Ahead' Theme Of PIA Section's Spring Meeting

The annual spring meeting of the Web Offset Section of Printing Industry of America, staged June 10-11 at Westchester Country Club, Rye, N.Y., was considered by PIA officials as the most successful conference since the group was organized four years ago.

"Web Offset Looks Ahead" was the theme for speaker and panelwise development. Most of the more than 130 registrants took advantage of the opportunity to tour the Time-Life Laboratories in Springdale, Conn., and to see the new Harris-Cottrell high-speed, eight-color web offset press running in Western Printing and Lithographing's Poughkeepsie plant. (See page 96.)

Donald R. French of Danner Press of Canton, Inc., Canton, Ohio, was elected



George A. Mattson



Donald R. French

president. Other 1957-58 officers are: vice-president, James N. Johnson of Standard Publishing Foundation, Cincinnati; treasurer, Paul Lyle of Western Printing and Lithographing Co., Racine, Wis.; secretary, R. E. Damon of Atlanta Lithograph Co., Atlanta, Ga. PIA staffman George A. Mattson is managing director of the section.

Named to serve on the executive committee were Fred Best of Canadian Printing & Litho Co., Montreal; Edwin B. Parkes of Rand McNally & Co., Skokie, Ill.; James R. Bowler of Courier-Citizens Co., Lowell, Mass.; Houston Gray of the Register & Tribune Co., Des Moines, Iowa; James S. Armitage of the Inland Press, Inc., Chicago; Floyd Phillips of the Otterbein Press, Dayton, Ohio, and Charles H. Waldhauer of U.S. Playing Card Co., Cincinnati. Retiring president Hyman Safran of Safran Printing Co., Detroit, is an ex-officio member, and Frank J. Bagamery of Graphic Arts Association of Illinois is secretarial representative.

General sessions in panel style dealt with web offset equipment, materials, supplies, markets and sales. One session for supervisors and foremen was concerned with production problems. Serving as chairmen were Mr. Gray, Mr. Safran, Mr. French and Mr. Johnson.

Luncheon speaker was T. A. Dadisman, vice-president of Printing Developments, Inc. "The crying need of the hour lies in two areas—market research and technical research. When that need is properly met we shall have the correct basis for 'Operation Tomorrow,'" he said. "Market research provides the knowledge for measuring sales policies and techniques. It would put a fix on the peaks and valleys of your sales flow and do this in comparison with other national activities.

"I can think of no speedier route for total destruction of the American way of life, as well as an individual industry, than to ignore technical research possibilities. I get the distinct impression from many of our associates, especially when I review the Lithographic Technical Foundation budget for the next fiscal year, that we are just giving lip-service to a very sacred philosophy applying to our very existence. The lithographic industry should be spending at least \$2.5-million per year in research just to maintain its present position, and another \$2.5-million to keep a solid grub stake in its claim on the future.

"Web rotary offset holds in its hands today more of the correct answers for at least 60 per cent of the printing demands during the next ten years than any other competing process, provided, however, that the group takes a more seriously scientific analysis of its situation. The real production solution has to come from rolled equipment with higher speeds and variable cut-off facilities for delivering multiple folded signatures or alternately delivering the sheets without retarding speeds."

The goals he mentioned must be "set up as targets. Then they must be supported by an industrious scientific effort in both market and technical research. If

some practical approach is not found I think you could easily forfeit your chance to win out over competition.

"Don't forget that nylon plate for letterpress you saw this morning. This alone, after it has earned acceptance in the general commercial field, will completely change the specifications for future webbed presses for the letterpress industry."

The Web Offset Section is developing a program for solving problems relating to press operation and the use of paper, ink and plates. The executive committee will meet at PIA's convention in October to plan next year's spring session.

NAP-L Deadline July 30 For Direct Mail Awards

July 30 is the deadline for National Association of Photo-Lithographers members competing for awards offered for direct mail advertising ideas that would help to build a greater NAP-L "and therefore a greater lithographic era."

First award is an order to lithograph 7,500 copies of the best-of-all entries. Second award winner will get round-trip air transportation, hotel accommodations and complete registration for the association's 25th annual convention and exhibit Sept. 11-14 at Chase-Park Plaza Hotels, St. Louis. Three "E" Savings Bonds are also offered.

Judges are Hamilton C. Carson, editor, *Modern Lithography*; Maurice J. Earle, managing editor, *National Lithographer*; Charles V. Morris, assistant to the president, Reinhold-Gould, Inc., New York City.

LTF Prepares "Offset Platemaking"

Lithographic Technical Foundation has scheduled *Skilled Craft Text No. 502, "Offset Platemaking (Surface)"*, for summer production. As a complete revision of the text issued in 1945 it is designed to serve as a companion volume to "Offset Platemaking (Deep Etch)," which was published two years ago.

LNA Book Lithographers Form Steering Group

A steering committee of book lithographers has been established by the board of directors of the Lithographers National Association to study trade practices to improve the existing relationship between book producers and publishers.

The decision to establish the committee, headed by William H. Bulkeley, vice-president of Connecticut Printers, Inc., Hartford, Conn., was made at the recent LNA convention.

Eleven LNA members who produce offset books participated in a full-scale discussion of the problems presently besetting them in this product category. Some of the trade matters aired at the meeting included: marketing practices in

relationship to paper sales to publishers and book manufacturers, problem of serving as a paper warehouse for publishers, problem of becoming bankers for publishers, ownership of negatives, existing contracts with publishers, storage of book plates, standardization of trade practices.

A questionnaire will be sent to book manufacturers to develop information concerning trade practices that now exist, and to take steps to eliminate any unsatisfactory practices that are a holdover from the past as offset becomes more dominant in the book manufacturing field. The steering committee plans to meet several times prior to the next convention in 1958.

Customers Gauge Printers

By Front Office Staff Size

- Appearance of staff is indication of printer's progressiveness
- Effectiveness of cost control is dependent on full office manpower

By Olive A. Ottaway*

Like growing children, particularly those who grow rapidly, keeping abreast of letting hems down and seams out, and thus save the expense of additional outlay is very difficult. But there comes a time when the hems can no longer be let down or the seams let out, and if the child is to be adequately covered, new clothes are indicated, and they must be of a size that will (during the growing period) allow for further growth.

So it is with printers. Over the last few years the growth of the majority of printing plants has been fantastic, and in using that term, we do not mean they are all in the million-dollar category. Decidedly NOT. We refer to small firms which have doubled, trebled and quadrupled their business, and still continue to grow. With this growth they have unfortunately made very little provision for enlargement of facilities or staff to provide adequately for the financial and statistical handling of this sales increase.

Their front offices are like children clad in garments which long before this should have been replaced with better fitting ones so that they feel adequately clothed and able to cope with their problem.

Three Groups Classified

There are three groups of printers whose major difficulties in having financial and statistical data up to date can be attributed to one of the following reasons:

(1) A printer who has not seen the need for keeping all kinds of front office records and billing current. For some reason he has an idea that such work is incidental to the operation of the business and that it can be brought up to date by an outside bookkeeper who comes into his office for a few days each month while he, the proprietor, handles his payroll on a weekly basis and does a few of the other office

*Miss Ottaway is executive secretary of the Toronto Graphic Arts Association and is author of the recent book, *Costs for Printers*, available through The Inland Printer Book Department.

chores which, if not performed, may adversely affect a customer.

(2) A printer who employs one or two office persons, who are supposed to keep customers happy through pleasant telephone contact or during office calls. The charging of orders on time through immediate billing, the day-by-day bookkeeping, and the banking go by the board.

(3) The printers, and these firms could be large, medium or small, who, having developed their business with great increase of sales, still think that the same small front-office staff should be able to cope with the increase by meeting their closing dates on billing the outgoing, paying the incoming, and having financial records available.

None of the printers in any of these groups would have attempted to increase

Next Month . . .

★ You can get more production and a lot less talk out of your employees if you will adopt a new improved job ticket suggested by Leonard Meites in the August *IP*. The winners in *The Inland Printer's Matched Letterhead-Envelope Contest* have been determined; the top prize winners and their winning entries will be presented. Paper salesmen can help you sell more printing; Reuel McDaniel will tell you how he does it in his three-man shop. A recent development in phototypesetting, the Justigraph, is about ready for the market with a new, improved camera for automatic justification of IBM typewriting; pictures and story by the inventor, J. L. Frazier will conclude his discussion of initial letters in his "Modern Type Display" series, and Olive Ottaway will offer more help in her series for small printers who need to have a cost system. The Offset department comes in for more than its usual amount of attention, and all the other departments will be loaded with unusual, informative, money-making ideas.

their sales with the same old equipment. The cost of equipment has risen tremendously, but printers still buy it! Why? They have to in order to keep abreast of the times and to compete with others in the market.

If your bank were sloppy and indifferent as to how it handled your finances, would you still use it? The answer seems obvious; so one wonders what it is about a printer that gives him such a high and mighty idea that no matter how sloppy he may become concerning his financial records, particularly his billing, his customers will still be pleased to do business.

The old adage that "one must spend money to make money" is still true, and it does not just apply to the plant. *It very definitely belongs to the front office as well.* Printers who do not make adequate provision for the growth of their offices to keep pace with the plant, are detracting from the profit factor.

The most successful work is accomplished by those who are permitted to work at the current level, and one of the lost arts of today is our seeming inability to be up to date.

Up-to-Date Statistics Vital

If the charging is not prompt, the billing will be in arrears, payments from the customers will be slow, discounts will be forfeited and interest applied. When this condition exists, there is apt to be little concern over really vital statistics which lie behind the business.

When financial data and statistics are up to date, there is much greater interest in looking into further improvement of the business. If important records are not retained at the current level, then there is little concern over correcting inadequacies in production, methods of operation, days through proofs not being promptly returned, and careful study of customers' requirements to improve processes or production methods.

The effectiveness of cost control is lost if data is so far behind that the final figures represent an era long passed. There is great value to having monthly comparable figures on a 12-month accumulative basis, but it is practically impossible to have this type of control if it is never up to the current picture.

The cure for this is for every printer to take a good look at the manner in which his office and administration staff have been geared to meet the present-day progress of the firm. Of course it is realized that volume in sales can represent many orders or few, much detail work or little detail work, but delivery dates for office routine and records are just as important as delivery dates for the printed product, and as such should be observed with a schedule.

The Printing Industry of America Ratio Studies give, as one table of high-
(Turn to page 114)



GEORGE WISE of Cleveland Club has served as president of the International Association of Printing House Craftsmen during the past year; he has visited more than 40 clubs, and attended many district conferences during term of office

Everything from a "Wayzgoose Party" to buffalo steaks will be on the program of the 38th annual convention of the International Association of Printing House Craftsmen, Inc. at Hotel Statler, Buffalo, N.Y., Aug. 4-7, according to International President George Wise of Cleveland.

"Many innovations have been placed on the convention program by the Buffalo convention committee which will add materially to the technical and social side of the meeting," President Wise stated after a recent meeting with Buffalo Chairman Earl Hershberger and his committee.

All convention activities will center on the theme, "Make Vacation Time Convention Time." Included are family events, trips and a special "Junior Craftsmen" program, along with "Share Your Knowledge" clinics.

E. Dent Lackey, director of public relations for the Carborundum Co., Niagara Falls, N.Y., will keynote the convention on Sunday evening, Aug. 4, at the opening ceremonies in the Statler ballroom. Conventioners will afterwards be treated to a "Champagne Interlude."

The much-heralded "Wayzgoose Party" will follow as a get-acquainted affair with music, games, prizes and fun. Master of ceremonies will be William T. Clawson of the Harris-Seybold Co., Cleveland.

Monday, August 5

Craftsmen will start convention business with a session at 9 a.m., Monday, Aug. 5. Kenneth R. Burchard, International technical chairman, will lead the first of the College of Knowledge Clinics at 10:30 a.m. Two topics will be fea-



FERD VOILAND
Vice-President



MARK H. CAROTHERS
Treasurer

Printing House Craftsmen to Meet

tured: "My New Composing Room," value of typographic planning, effects of new photocomposing and photographic processes on today's composing rooms, and "Improving My Pressroom Efficiency," a panel discussion by members of the Toronto Craftsmen's Club on register control and premakeready. Later in the morning, technical movies will be shown.

"You Don't Have to Be Crazy" will be the title of a humorous talk at the International Printers Supply Salesmen's Guild luncheon by William Hazlett Upson, author of the famous "Earthworm Tractor" series in the *Saturday Evening Post*. President Myron F. Lewis of the Guild will preside.

Monday at 2:30 p.m., Craftsmen and their families will start a round-trip sightseeing trek to a buffet supper at Queen Heights Park and Restaurant in Can-

ada. The trip will take conventioners along the Canadian shores of the Niagara River, with a stop at Niagara Falls, then on to Queenston. At leisure, they will board buses for a nighttime view of Niagara Falls via the Rainbow Bridge to see the color searchlights play on the falls.

Later that evening, the International Printers Supply Salesmen's Guild have invited Craftsmen to a "Kaffee Klatsch" in the Hotel Statler Terrace Room.

Tuesday, August 6

The second business session of the convention will start the Tuesday, Aug. 6, program at 9 a.m.; it will be followed by a coffee break.

"Letterpress Printer Adopts Offset" will be one of the two subjects covered by the Tuesday College of Knowledge, starting at 10:30 a.m. "Silk Screen Comes

A. R. Tommasini (left below), San Francisco Club, is the immediate past president of IAPHC, has served as adviser to Share Your Knowledge Review during the past year. Thomas P. Mahoney (right below), Chicago, IAPHC past president, was chairman of the advisory council of International





Albert L. Kolb



Floyd C. Larson



Thomas L. Cooper



Gordon T. Matson

BOARD OF GOVERNORS: Albert L. Kolb of Buffalo served the International as treasurer for many years before his advance to the board of governors; he is also honorary chairman of the 1958 convention and serves the International as membership chairman. Floyd C. Larson, Cleveland, serves also as public relations chairman, was International Printing Week chairman two previous years. Thomas L. Cooper, Atlanta, also serves as International representative-at-large. Gordon Matson, Los Angeles, is also chairman of supervisory training and workshops for the International Craftsmen



Howard N. King, York, Pa., a past president of IAPHC, won *The Inland Printer* annual award for Outstanding International Craftsman of 1958. Here he is shown in Los Angeles just after he received the *IP* plaque. Balloting among elected International officers, board of governors and district representatives for the 1957 winner has just been concluded; *IP* plaque will be awarded at 38th annual convention in Buffalo Aug. 4-7

in Buffalo, New York, August 4-7



Howard N. Keefe (left), Cincinnati, served as publications chairman, and Kenneth R. Burchard, Pittsburgh, was technical chairman for the year



of Age" will have as clinic chairman, Bert Zahn, manager of Graphic Arts Division of Glidden Co. of Cleveland. Technical movies will again be shown.

Awards for the 1958 Printing Week Stamp and Poster Contest will be made at the Printing Week Luncheon at 12:30

PEARL E. OLDT
Executive Secretary



p.m., Tuesday. Robert M. Edgar, International Printing Week chairman, will preside. Printing Week local promotion and its value will be discussed by Max B. E. Clarkson, president of Graphic Controls, Inc., and Clarkson Press, Inc., Buffalo. Winning designs will be exhibited.

Highlighting the College of Knowledge Clinic Tuesday at 2:15 p.m. will be a live demonstration of pressroom equipment: "Letterpress for Today and Tomorrow." Participating in the show with production presses, and auxiliary equipment are Miehle Printing Press and Mfg. Co., Lakeshore Engraving, Minnesota Mining and Mfg. Co., Eastman Kodak Co. and the Fairchild Co.

International Vice-President Ferd Volland will preside at the club management dinner at 6:30 p.m. in the Hotel Statler. Awards will be made at this time to Craftsmen bulletin editors by Chairman Robert M. Ritterband. The *Share Your Knowledge* cover contest awards will be presented by International Publications Chairman Howard N. Keefe.

Preceding the "Candidates Rally," scheduled for 8:30 p.m., Tuesday, will be a special showing of the new color film, "Ford Times," which traces the design, production and printing by rotogravure and lithography of the Ford Motor Co. magazine. At the rally electioneering and campaigning will be the order of the evening to select candidates for the three board of governors positions.

Wednesday, August 7

On Wednesday, the convention will move into its final sessions, starting with a business session at 9 a.m. The College of Knowledge Clinics will again be in two sessions, at 10:30 a.m.: Willard E. Brown, Judd and Detweiler, Inc., Wash-

ington, D.C., on "Visual Economics for the Graphic Arts," and "Quality Control"; in the other section will be "How an Order Is Handled in My Plant" by Frederick Weyler, president of Artcraft Bureau Inc., Buffalo, N.Y.

In the afternoon plant visitations have been arranged for Craftsmen attending the convention. Among the plants to be visited will be J. W. Clement Co., producers of Pocketbook editions, *Life* color pages, etc., and the Interchemical Corp.

A limited number of Craftsmen will journey to Niagara Falls to visit the Kim-
(Turn to page 112)

E. Dent Lackey, director of public relations for the Carborundum Co., Niagara Falls, N.Y., will present keynote address Sunday evening, Aug. 4





Above is one of the two J. W. Clement plants in Buffalo for color printing for *Time* and *Life*. Other plants are located in Los Angeles and San Francisco

Niagara Frontier's 494 Plants Employ 13,000

- Buffalo, scene of 38th annual Craftsmen's convention, leads area in high quality color printing
- Largest printers are J. W. Clement Co. with 800, Moore Business Forms with 3,000 in three plants

Every year more and more presses are humming in the Buffalo and the Niagara Frontier. New plants, additional equipment, and increased employment all attest to the vitality of the graphic arts in the area. The secret of this growth lies in the printing organizations which put quality ahead of price, but remain competitive by adding creative services and productive ingenuity.

Whether it is posters or paper-bound books, college annuals or Christmas cards,

Buffalo's Clarkson Press uses portable strobe light to "stop" moving web to check visually imprinted register marks to insure high quality

(Editor's note: This story of the printing industry in Buffalo and the Niagara Frontier, meeting place for the 38th annual convention of the International Association of Printing House Craftsmen, was compiled from material furnished by Printing Industries Assn. of Western New York.)

charts or catalogs, business forms or brochures, there is a printer in this area who will do a superb job—in black and white or four-color process; by letterpress or by offset.

Printing, publishing, and allied establishments in the area number 494, with employment well over 13,000.

The volume of printing produced in the Buffalo area is tremendous, but even more important, the area is a center of high quality. The motor industry of Detroit, the steel and aluminum industries of Pittsburgh, the machine-tool makers of Cleveland, the publishing houses of New York, turn to the printers in the Buffalo area for much of their finest work. This is because the area is a traditional center of fine craftsmanship and also because it is a strategically located shipping center.

Printing produced in Buffalo can be speedily and economically shipped to all

Four Leaders of Niagara Frontier Printers

Here are four leaders in the Buffalo and Niagara Frontier printing industry: Max Clarkson is president of Clarkson Press, Inc., and its associated companies, Graphic Controls Corp. and Amherst Printing Co., Inc., and is a former president of the Printing Industries Association of Western New York. Walter Eggert is vice-president and general manager of Moore Business Forms, Inc., America's largest producer of office forms. George I. Heffernan is president of Printing Industries Association of Western New York, and president of Baker, Jones, Hausauer, Inc. J. D. Taylor is president of the J. W. Clement Co., one of America's leading color printers.

Max B. E. Clarkson



Walter L. Eggert



George I. Heffernan



J. D. Taylor



parts of the United States. The range of work produced in Buffalo runs the gamut from price tags and labels to the finest of multicolor and reproduction, produced in quantities of from 100 to 100-million.

The area's two largest printers are the J. W. Clement Co. and Moore Business Forms. Moore employs more than 3,000 in its three Niagara Falls plants, and has about 5,000 more employees in other plants throughout the U.S. Moore is the world's biggest producer of business forms, including salesbooks, unit sets, and the continuous forms used in tabulating machines and other automatic equipment.

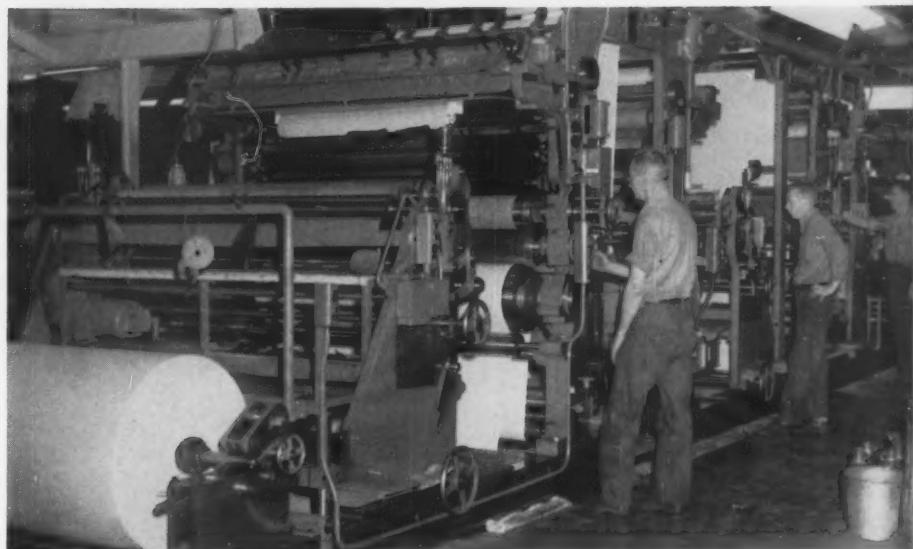
The J. W. Clement Co. with some 800 employees in the area, prints large editions of catalogs, periodicals, mailing pieces, package inserts, books, and maps for many of America's best known firms.

In their Erie St. plant, Clement specializes in the straight-line publication of paper-bound books, printing close to 100-million copies a year. This plant also produces some eight to ten carloads of *Life* and *Fortune* color pages each week. Other Clement operations include the Pacific Press Inc. in Los Angeles and Phillips & Van Orden Company in San Francisco.

Another mass producer is the Greater Buffalo Press with plants on Grote St. and in nearby Dunkirk. This organization weekly transforms more than a thousand tons of newsprint into Sunday comics and mass distribution of advertising literature.

A national leader in the field of lithography is the Niagara Lithographic Co., a firm which has played an important part in the development of offset lithography, especially in color work. Niagara produces point-of-purchase displays, catalogs, booklets, folders and art reproductions, as

Part of the IBM machine accounting section at Technical Charts, Inc. in Buffalo. Shown are a tabulator, reproducer, and sorter. Other equipment includes interpreter, collator, two key punches. Equipment was installed originally for inventory control, order writing, invoicing and sales analysis



This huge continuous rotary fanfold press is just one of many used by Moore Business Forms, Inc. to produce modern business forms. Moore employs more than 3,000 in its three Niagara Falls plants

well as a large volume of color inserts for national publications.

Technical Charts Inc. specializes in the production of strip and circular recording charts used by the nation's leading industrial concerns. An associate company, Clarkson Press, Inc., is a leading producer of continuous forms for automatic data processing and machine accounting equipment. This group, which also includes Amherst Printing Co., Inc., was one of the first in the country to install IBM equipment for inventory control billing and cost accounting in a printing plant.

Baker, Jones, Hausauer, Inc., with a creative staff of artists and writers, prides

itself on being able to take a customer's sales problem and, starting from scratch, provide a complete promotional campaign from the planning stages through high quality production. They sell creative printed advertising in many eastern cities.

Baker, Jones, Hausauer operates an ultramodern plant with the latest equipment for both offset and letterpress. The company has complete composing room and binding facilities. A special department of this firm produces college yearbooks for many of the major schools throughout the East.

Other leading firms producing by both offset and letterpress are Holling Press,

Here are samples of jobs done by Niagara shops





Huge multicolor presses like this one produce color pages for *Life*, *Fortune*, and other national publications in J. W. Clement Buffalo plants; one of which prints 100-million paper-books each year

Inc., Harry Hoffman & Sons, Pollack Poster Print and its Besig Lithograph Division. Holling specializes in multicolor process work and is regarded as one of the leading commercial printers in the area. Hoffman moved into a new \$500,000 building in June. Pollack specializes in posters for use in variety stores and supermarkets.

Savage Lithograph Company, Inc., an all-offset operation, does a large volume of general commercial printing but has as a specialty, production of vast quantities of feed bag tags which are produced for leading milling organizations.

Thorner-Sidney and Kenworthy Printing Companies are also important commercial printers. Kenworthy, as a specialty, has a proprietary line of teaching aids used by schools. Thorner-Sidney's specialty is "fast delivery" printing.

William J. Keller, Inc., is a leader in the field of school and college yearbooks,

and is also a substantial factor in the general commercial field in the area.

These companies, and hundreds of others—too numerous to cover here, give the graphic arts industries of Western New York a range of products unsurpassed in the entire country.

The tremendous capacity of the area and the devotions to improved techniques are among the reasons listed by G. I. Hefernan, president of Printing Industries Association of Western New York, who says, "No matter what you want printed, we can print it for you in this area and do a "quality" job. I see great things ahead for our industry here in Buffalo and the Niagara Frontier.

"Right now I'm predicting that we'll finish up 1957 way ahead of 1956. I'll stick my neck out further and say that the printing business in this area will be 10 per cent better next year than it is this year."

3rd District Conference in Buffalo Aug. 4

Craftsmen of the Third District of the International Association of Printing House Craftsmen, Inc., will hold their annual conference at the Hotel Statler, Sunday, Aug. 4 preceding the International's 38th annual convention.

Third District representative Willard Herbold, past president of the Buffalo Club, is in charge of arrangements. Two major activi-

ties will constitute the conference pro-

gram: the advisory council luncheon at noon and the Third District business meeting at 2 p.m. During the meeting, the ladies, under the direction of Mrs. Willard Herbold, will attend a reception in the Maple Room. No registration fees will be involved.

Seven member Craftsmen clubs are in the Third District: London, Hamilton, Toronto, Ottawa, Montreal, Rochester, and Buffalo. A large number of delegates are expected to be at the Third District conference before attending the International convention. The Toronto Club has boasted that it will have at the convention the largest representation of all International clubs.



Willard Herbold

ties will constitute the conference pro-

Craftsmen's Committee Chairmen Lead Busy Life

The International Craftsmen's committee chairmen's praises are not often unsung but their faces are frequently unpictured in graphic arts trade journals. Below are Clifford L. Helbert, Milwaukee, club programs; Robert M. Ritterband, West Los Angeles, club bulletins; Byron G. Culver, Rochester, N.Y., graphic arts education; Lee Augustine, international exchange; Reg. Rimmer, Winnipeg, international historian; A. Ted Annen, Detroit, participating memberships; Michael Imperial, St. Louis, table host, and Peter J. Bernard, safety. Pictured elsewhere in this issue are Thomas P. Mahoney, Chicago, advisory council; Alfred T. Peters, Utica, N.Y., constitution and by-laws; Howard N. King, York, Pa., coordinating; Robert M. Edgar, International Printing Week; Gordon T. Matson, supervisory training and workshops, and A. R. Tommasini, Berkeley, Calif., Share Your Knowledge Review.



Clifford L. Helbert



Robert M. Ritterband



Byron G. Culver



Lee Augustine



Reg. Rimmer



A. Ted Annen



Michael Imperial



Peter J. Bernard

1958 Printing Week Campaign Under Way

• New areas have been added to roster of organized groups; year-round efforts promote annual observance

By Robert M. Edgar, Chairman
International Printing Week Committee

The International Printing Week Committee predicts that the 1958 observance of Printing Week will exceed those of



Robert M. Edgar

of previous years. Additional areas have been added to the present roster of organized groups, whose activity and advance interest in the promotion of Printing Week, will add greatly to the impetus already established. Due to the serious efforts

of the International Association of Printing House Craftsmen and its International Printing Week Committee, the observance of Printing Week continues to advance in both rank and in educational value. New segments of the graphic arts industry are assuming their rightful place on local committees, and sharing the responsibility of this important event.

This promotion and public relations effort of our industry can profit by the promotion of all of the allied branches, whether directly or indirectly connected

Helped Form Buffalo Club

PERRY LONG of Los Angeles was one of founding fathers of the International Association of Printing House Craftsmen, was its first president from 1919 to 1921. He was first to register for the Buffalo convention and was instrumental in helping to start the Buffalo Club Jan. 10, 1920



with the printing industry. It is through such diversified interests that programs of a higher caliber can be obtained and promoted successfully.

In the larger cities it requires the year-round efforts of a steering committee to do the kind of promotional job that our industry so richly deserves. We have the tools and the know-how, but they are spread throughout the many branches of our industry, and we must pool these resources through co-operation, if we are to achieve the prestige and success that is rightfully ours.

The International Printing Week Committee has attempted to create this feeling of 100 per cent co-operation in numerous ways, and particularly through the *Printing Week Bulletin*. The *Bulletin* is published monthly and is mailed to over 1,200 interested and active Printing Week workers throughout the United States and Canada. It is mailed free of charge upon request to the international chairman.

A large amount of promotional material, used in the 1957 program, has been gathered for use as guides for the 1958 celebration. The committee plans to assemble 250 Printing Week kits from this material and other items. They will be available in October. These kits will contain ideas and samples of promotional material that have been proved successful.

A new Objective Poster for the 1958 observance is being prepared by the Martin J. Weber Studios of New York. These posters, the official Printing Week poster, Printing Week stamps, and other material will be available free some time in October. Requests for kits and other material should be sent direct to the international chairman. Arrangements have been made for the furnishing of postage meter ad plates and bumper strips for the 1958 Printing Week celebration.

Reproduction proofs of the winning designs in the Stamp and Poster Contest will be furnished as soon as the judges complete the task of selecting the winners.

Material and assistance will be provided by the international committee to clubs or groups desiring their aid. Printing Week chairmen and other interested persons should act now to make their needs known.

Located throughout the United States and Canada are representatives of the International Printing Week Committee. They are willing to assist local groups, printers, and other organizations, to plan and arrange useful and interesting programs for use during the celebration of Printing Week, Jan. 12-18, 1958.

The names and addresses of the committee members are: Robert M. Edgar, chairman, 244 Boulevard of Allies, Pittsburgh 22, Pa.; Raymond Langlois, 71 Jones Rd., Hamden, Conn.; Edwin J. Finlayson, 100 Liberty St., Utica, N.Y.; William A. Plummer, 169 Huron Ave., Ottawa, Canada; Michael Hnat, 1236 W. Broad St., Bethlehem, Pa.; Byron W. Faust, 520 S. Michigan St., South Bend 1, Ind.; Gilbert LaVesser, 809 W. Lapham St., Milwaukee 4, Wis.; Joseph A. Wyant, 121 Courtland St., S.E., Atlanta, Ga.; Michael Imperial, 416 N. Fourth St., St. Louis 1, Mo.; Sanford F. Schoenfeld, 534 Battery St., San Francisco 26, Calif.; Ernest Ducharme, 202 W. Haskell Ave., West St. Paul 18, Minn.; J. Thomas Piedmonte, 1328 St. Malo, W. Covina, Calif.

Heads Buffalo Convention

EARL S. HERSHBERGER, general chairman of the Buffalo convention of the International Association of Printing House Craftsmen, Aug. 4-7, is manager of the Hilton Press for the Hilton Hotels Corp. His love for printing goes back to his high school days when he tinkered around in a print shop of his own, but all the while studying to be an engineer. He received his bachelor of science degree in mechanical engineering from Case Institute of Technology in Cleveland, and then became assistant manager of the Statler Press. Later he was supervisor of printing departments for the Hotel Statler Co., Inc. He became a Craftsman in 1941 and was secretary of the Buffalo Club for two years. He was vice-president and then president in 1946. The 38th annual convention will terminate two years of work which began in Cincinnati when Buffalo was chosen as the 1957 convention city.



A Tribute to Achievement

Let's again give credit where credit is due—to the District Representatives of the International Association of Printing House Craftsmen, who spend their own time and effort (and cash) in behalf of the various Craftsmen's Clubs, holding them together and organizing new groups, keeping clubs alive and alert. The work is plentiful; glory and acclaim little. To them Craftsmen everywhere should give thanks.

OLIVER F. JOHNSON (First District) is a member of the Board of Fellows of Trinity College, of which he is a class of 1935 alumnus. He also studied at Wharton and the University of Delaware. After going through the Linotype company school in 1936 he increased his printing knowledge by studying for two years at Lithographic Technical Foundation headquarters in New York City. Then he spent three years in the engineering department of the E. I. du Pont de Nemours & Co., Wilmington, Del., worked with IBM equipment in the Navy for two years, and in 1945 returned to his home city, Hartford, Conn., where he and his brother operate the Bond Press. Ollie was interested in the Craftsmen movement and he attended meetings long before the Hartford Club was chartered. One of the charter officers, he was the club's 1952-53 president and general chairman of the 1955 First District Conference in Hartford. He married Garnette Taylor in 1938. They have three children and live in West Hartford. Fred A. Woodward of the Boston Club is his deputy.

CHARLES F. GALLAGHER (Second District), president of the Second District Officers Club, got his first whiff of printing ink in the Williams Press plant, Albany, N.Y. That was when he had just completed his schooling. After running folding machines and "all sorts of auto-

matic equipment in the most advanced bindery in this country," he became foreman and then superintendent before he joined the U.S. Air Force. Now he is vice-president in charge of sales for Fort Orange Press, Inc., Albany. His active membership in the Albany Capital District Club runs back ten years during which he climbed the executive ladder from sergeant-at-arms to president. His deputy is Frank W. Simpson.

WILLARD H. HERBOLD (Third District) is a partner in Herbold Printing Co., where his son joined him after service in Japan and Korea. Willard was Buffalo Club program chairman and vice-president before becoming 1955-56 president. He's on the executive committee preparing for Buffalo Crafters' hosting of all comers to the International Convention. Membership since 1939 in the St. John's Lutheran Home for Children has expressed his interest in child welfare. Photography is his hobby and his shots of Buffalo Club activities help to pep up the Buffalo bulletin. His district deputy is Cliff Hawes, Toronto.

JAMES T. KEATING (Fourth District) has been a craftsman since the start of his printing career. That was ten years ago, when he joined the Bingham Brothers Co. sales staff in Baltimore. He was promoted to assistant manager in 1949, and four



Oliver F. Johnson (1st)



Charles F. Gallagher (2nd)

years later was upped again, this time to the managerial berth, where he is still serving the company. Jim was elected district representative after his 1953-54-55 terms as deputy. His successor in that post is Joseph J. Green, Mack Printing Co., Easton, Pa.

MARVIN R. LOHR (Fifth District) heads Litho Grainers & Suppliers, Inc. and is Lithomaster Co. secretary in Detroit, as well as secretary of Cello-Foil Products Co., Inc., Battle Creek. He teed off his printing career as cost clerk for Copifyer Corp. After serving Graphic Arts Process Corp. he became Brownell Photo Litho Co. assistant manager and left to do war work in 1942. For seven post-war years he was Ideal Roller & Mfg. representative for Michigan and northern Ohio. Marvin was charter treasurer of Detroit Printers Supplymen's Guild. He's on the Detroit club's past-prexy roll and belongs to Detroit Litho Club, Detroit Boat Club, the Harmonie and the Detroit Consistory. His hobby? Four lovely granddaughters. Deputies: Art Ballantyne, Sr., Columbus; Sid Langford, Cleveland; Corwin Swift, Indianapolis.

EARL S. ELLIS (Sixth District) is past president of the Milwaukee-Racine Club and its Past Presidents' Club. He also heads the Sixth District Society and belongs to the Sales Executives Club. All this leaves plenty of business time for him to spend with Western States Envelope Co., Milwaukee, where he's sales manager. He's rooting for the Milwaukee Braves to cop the pennant and win the World Series. Not just baseball for Earl. He leads his company's bowling team, fishes, hunts, gardens, golfs, plays basketball with his boys at the Elks Club, and plans another eight-day summer canoe trip in Canada with his Explorer Scouts. New deputy for this district is Charles Wene, Reliable Paper Co., Chicago. Until now the Sixth District has not had a deputy representative but because of the increasing number of clubs, one has been added to help Earl.

Willard H. Herbold (3rd)



James T. Keating (4th)



Marvin R. Lohr (5th)



C. R. ATWELL (Seventh District), Atlanta, Ga., resident manager for Sam'l Bingham's Son Mfg. Co., was born on the Leesburg, Va., banks of the Potomac River. After high school he attended Lanston Monotype School in Philadelphia, and then for eight years was a Monotype operator on a Leesburg weekly newspaper. Later on he worked for Curtiss Printing Co. in Richmond, Va., and Atlanta, Ga. He was Monotype composing room foreman before his Army Air Corps service in 1942 and 1943. He joined the Sam'l Bingham's Son business after two years as Bell Aircraft foreman in the B-29 bomber inspection department. James R. Walker, Nashville, and Melvin Zoellner, Atlanta, are his deputies.

HARRY THOMPSON (Eighth District) got his first whiff of printing ink when he was a handy man working in his mother's small weekly newspaper plant in Clayton, N.M. They moved to Denver in 1919. Harry has been associated with Monitor Publications in Denver since 1942. He is one of the Craftsmen who sparked the founding of the Rocky Mountain Club. He was elected president for the 1953-54



Earl S. Ellis (6th)

C. R. Atwell (7th)

Harry Thompson (8th)

RUDOLPH ERNST (Tenth District) began his printing career in Helena, Montana, after his World War I service. Later he worked as a journeyman binder in Pacific Northwest cities. Since 1933 he has had charge of the bindery department of Metropolitan Printing Co. in Portland, Ore. He is a past president of the Pacific Society of Printing House Craftsmen and has served the Portland club as president, secretary, and on many committee assignments. His deputy, Arthur Brown, hails from the club in Calgary, Alberta.

Printing 11 years ago. He became first president of the East Bay Club when it was organized in 1952. His deputies are Kenneth Bonnell of the Sacramento Club and Roy De Carver of the Salt Lake City Club.

ROBERT M. RITTERBAND (Twelfth District) was charter president of Santa Monica Bay Club and general chairman of its District Conference a year later. On the International side he served twice on Printing Week committees, once on club bulletins. This year he's in three International spots (totally ridiculous, he says) —second-time chairman of club bulletins (his "true love"), district representative, and district man on Imperial's Table Host Committee. Now let's quote him: "To earn a so-called living, I'm a partner with my brother in Lincoln Printing Co., West Los Angeles, a small commercial shop. Except for the war years and similar 'minor' interruptions, we've been at this thing since our high school days thirty years ago." Bob's deputies are Norman Shanks, Los Angeles Club, and James Giragi who is a member of the Phoenix Club.



Harold G. Gale (9th)



Rudolph Ernst (10th)



Harry Sims (11th)

term. Through the 1955-56 year he rounded out the trio of deputies who worked with André P. Hugues, who was district representative for that period. Harry's deputies are Rudy Turnquist, Des Moines Club; Leslie Gibbs, Kansas City Club, and John Braznell of the St. Louis Club.

HAROLD G. GALE (Ninth District) was general manager of the Label Manufacturing Division of Waples-Platter Co., Fort Worth, before it was incorporated last June as the Graphic Arts Label Co. At that time he was advanced to vice-president and general manager. Harold is president and a charter member of the Fort Worth Club. He first served as District Representative through the 1948-49 year. For three years he headed the International Club Programs Committee. He has attended the last eleven International conventions and every Ninth District Conference. Houston Club's John Webb is deputy representative.

HARRY SIMS (Eleventh District), is vice-president of West Coast Printing Co., Inc., a printing company which had its start in Oakland, Calif., over 50 years ago. He started his printing career when he was a boy 35 years ago and has served in various capacities including letterpressman, estimator, production manager and sales manager. Harry joined West Coast

ROBERT R. RINGSRED (Fourteenth District) is a native Duluthian not in the landlubber class. He spent ten years as deckhand through third mate aboard Great Lakes freighters, then during wartime was second mate on salt water ships. The in-between period he attended maritime schools in Duluth, New York, New (Turn to page 119)

Robert M. Ritterband (12)

Robert R. Ringsred (14th)

Thos. L. Cooper (Rep.-at-Large)





Buffalo Printing House Craftsmen officers for 1957-58 are (front, l. to r.) Charles Freytag, Erie County Savings Bank, ex officio; William Hodgson, Buffalo Printers Supply Co., president; Glen Bigert, Pollak Poster Print, Inc., second vice-president; (back) Robert Zeis, Geo. Zeis Printing, recording secretary; William J. Pleger, Pleger & Stevenson, Inc., financial secretary; Arthur Wakefield, McCutcheon Bros., treasurer. Lester J. Flammer, Bates-Jackson Co., is first vice-president

Buffalo Craftsmen Started Club On Franklin's Birthday in 1920

By Robert R. Pfeiffer
Buffalo Club Historian

On Jan. 10, 1920, Perry R. Long, president of the International Association of Printing House Craftsmen, explained the purpose of having a Craftsmen's club to the Buffalo graphic arts industry. Seven days later, and on the anniversary of our patron saint, Benjamin Franklin, the Buffalo Club was organized. Charter membership at this time was 40. Harvey H. Weber was named president.

Harvey Weber, the "spark plug" in the Niagara Frontier, was instrumental in organizing a club in Rochester some time prior to January, 1921. Harvey was also active in rejuvenating the Toronto Club. Thus Buffalo and these two cities—Rochester and Toronto—constituted the Niagara District. Montreal and Ottawa were added later.

"Let me off in Buffalo" was the slogan at the fourth International convention in 1923. A highlight of the convention was the blocks of rooms reserved for the New

York and Chicago Craftsmen. Each club wanted 50 rooms.

Harvey Weber was elected president of the International association by a convention of 1,200 Craftsmen and their wives. Later Mr. Weber held the office of International treasurer for nine years.

The Buffalo Burgard Vocational High School printing class printed the first issue

of the monthly *Bulletin* of the Buffalo Club, in May, 1925. They continued this for quite number of years.

The publication of the *Bulletin* opened a new era in the activities of the club. It was now possible for all members to pass on to the editor news items, happenings of the day, notices of meetings, speakers and their topics, etc.

A library had been started a few years before at the Elm Vocational High School. Then, in 1930, more books were added to the Craftsmen's library of the Burgard Vocational High School and many could be secured from the Department of Technology of the Buffalo Public Library.

The years following were struggling ones. An interesting note is that in January, 1934, it was suggested that the club have a benefit for the 50 neediest employing printers of Buffalo. After checking, it was found that all were in need of something so the matter was laid on the table.

The Buffalo Club has been active in district activities as well as International. In turn, Buffalo has been host to the seven district clubs at the yearly conference, the last meeting being in May, 1950. Officers, members and their ladies have journeyed several times to out-of-town club social and educational meetings. This year, Buffalo will be host to the Third District on Sunday preceding the International convention, Aug. 4-7.

When the better years were coming in sight, the Buffalo Club's activities constituted, and still do, a September welcome meeting, Christmas party, Printing Week activities banquet, including a ladies' night dinner-dance, joint meetings

(Turn to page 118)



Here's committee planning Craftsmen's "Wayzgoose Party" scheduled for opening night of the International's 38th convention in Buffalo Aug. 4-7. Front row, left to right: Convention general chairman Earl S. Hershberger; Bernard V. Malinowski, promotion chairman; Willard H. Herbold, third district representative; back row, left to right: Herman Knochenauer, finance chairman; Courtney F. Lee; William T. Clawson, Harris-Seybold Co., Cleveland, master of ceremonies; Charles H. Freytag, Buffalo president, and A. L. Kolb, International board of governors

ADIRONDACK



CHARLES SNYDER, who was in the pilot house on the Adirondack craft, climbed up there while he did his daylight tasks for the Amsterdam Printing & Litho Co. That's the plant where his veepmen, Carl Cramer and Edward Antis, Jr., and secretary Edward Yetchney are his working pals. Crewman held over in the dollarsign office was Albert J. Zappieri who earns his daily bread at Mohasco Industries.

AKRON



ROBERT A. HOFFMAN is second-year bellwether of this club. Bob's business connection in North Canton is with the Hoover Co. Chosen to aid him in vice-presidential spots were George K. Strausser and Clarence G. Rohrich. George is a Star Engraving man. Clarence serves Akron Engraving. Donald Turner, Birmingham & Prosser, was named secretary. General Tire & Rubber's Charles F. Daley is treasurer.

ALBANY



HARRY A. OFFRIGHT, who earns his income by working at the Caslon Press in Delmar, is chief executive of the Albany Capital District club. On the next rung of the ladder below Harry is Frank Witko, Fort Orange Press. Then comes Edward McClure of Brown Printing Co. in Troy. Secretary Samuel Simmons also comes from Troy after his day's work at Regal Art Press. John J. O'Hagan, renamed treasurer, is with Williams Press.

International Association of Printing House Craftsmen

Club Presidents

1957



THE INLAND PRINTER herewith presents its Fourteenth Annual Album of Craftsmen's Club Presidents and lists of club officers and their company connections. Of the 103 clubs only one (Calgary) has not furnished its president's picture and officer list.

ALBUQUERQUE



W. LEON ULLRICH, Jones Graphic Products manager on the sales side, succeeded George W. Jackson in the Albuquerque club's highest office. Ernest DeValk, Ward Hicks Advertising agency, followed Leon in the first vice-presidency place. His pal on that level was M. J. Cathey, manager, Case-Thompson, Inc. Cash and secretarial matters were in care of Curtis Stubblefield from Stubblefield Screen Print Co.

ANTHRACITE



C. R. WOLEVER from Eureka Specialty Printing Co. is Kenneth H. Crane's successor top-manning the Anthracite Club in Scranton, Pa. Ralph F. Box of the Haddon Craftsmen is first vice-president. R. T. Hendershot, Eureka Specialty, was upped from secretary to second and veep. Haddon Craftsmen's John F. O'Boyle took over secretarial tasks. Clifton F. Fischer of Keystone Printed Specialties Co. is Anthracite's new treasurer.

ATLANTA



GEORGE W. RUSSELL kept busy at John Harland Co. while serving as Atlanta club leader. Carrying on vice-presidential affairs were L. P. Prince of Bryant Lithographing Co. and Frank M. Child, Jr. of Conger Printing Co. Secretary William C. Woollen works for the Ad Design Studio. George E. Armstrong, who was treasurer of the Atlanta club, earns his income by working for Williams Printing Co.

AUSTIN



HORACE S. WALLACE, Jr., who became big chief of the Austin Club when Van Courtright Walton entered the teepee reserved for past presidents, keeps his craft knowledge at work for Wallace Engraving Co. The club has a three-man staff. George Gustafson of Texas Safety Association succeeded Horace in the vice-presidential slot, and Rex Bodoin from Whitley Printing Co. was held over as secretary-treasurer.

BALTIMORE



BRUNO WOERNLE works for Linotype Composition Co. Clarence L. Price, first vice-president of the Baltimore Club, is with Publication Press, Inc. Harry S. Scott of Harry S. Scott, Inc. is second vice-president. Jack T. Pluher of the Paper Supply Co. is the member who does the secretarial work, and Albert A. Getz, from Schneidereith and Sons, keeps his weather eye on cash income and outgo.

BIRMINGHAM



HORACE C. BELL, who led the young Birmingham club, shares his knowledge with Tradetype Service. Robert E. Faerber, Alabama Engraving Co., was the No. 1 vice-president. Second, from Birmingham Printing Co., was De Witte T. Cross, Jr. C. J. Jacquemin from Quality Press served as secretary-treasurer and the recording secretary was Charles K. Moss. Charles is associated with Dixie Type & Supply Co.

BOSTON



ALBIN R. JOHNSON, JR., Tilton & Hollingsworth Co., headed the Boston club. His vice-presidents were Daniels Printing's Edward J. Kelley, Jr., and John Spencer from Spencer Press. In the secretarial post was Charles E. Folsom, Jr. of Buck Printing Co. Serving as the income and outgo counter was John J. Fitzgerald, who works for the Eagle Tribune Printing Co. This plant is located in Lawrence, Mass.





BUFFALO



CHARLES H. FREYTAG, from Erie County Savings Bank, was the big chief of the Buffalo club. Next in the veep line, William Hodgson of Buffalo Printers Supply with Lester J. Flammer from Bates-Jackson & Co. Robert J. Zeis from George Zeis Printing was secretary while the treasury accounts were kept by Arthur Wakefield. He is employed in the plant of the McCutcheon Bros. Ink Co. when he's not counting the money.

CAPE TOWN



LINDSAY BARRETT, who was high man on the Cape Town Association roll, is the managing director of a screen printing house, National Display Service (Pty) Ltd. Next in line was Stan A. Franklin who works for Electric Process Engraving Co. (Pty) Ltd. Third man on this roster was Redvers V. Sweet, serving another term in this two-way berth. Redvers is a craftsman for Spicers (South Africa) Ltd.

CEDAR RAPIDS



EDWARD V. DENGLER of Carpenter Paper Co. was the head-pin in the executive setup on the Cedar Rapids alley. Lining up with him in the vice-presidential sectors were Willard W. Verba and Edward R. Webster. Willard serves Varner Printing and Ed works for Service Press. Dale E. Hinrichs, LeFebure Corp., was minute man. Charles T. Werner of Iowa Electric Light and Power Co. metered the money flow.

CENTRAL COAST



BERNHARDT R. PREUSS, Preuss Press, San Luis Obispo, Calif., is president of the new Central Coast club. First vice-president is Carl A. Schultz of Schultz Numbering Machine Service in Morro Bay, Calif. Robert J. Wilkins, Jr., is second vice-president and hails from Wilkin's Studio in Atascadero. Secretary and treasurer are one and the same: C. Herold Gregory of California State Polytechnic College.

CENTRAL FLORIDA



ROBERT A. TRUSHEL of Orlando Typesetting and Trushel Printing was Central Florida's staff chief. Bracketed veepmen were Walter Tew of Central Lithographing Co. and Al Martin, Brewton Co. Duties on the secretarial side were done by George Landers of Southern Lithographing Co. and Harvey Loupee of Central Paper Co. Treasury tasks were assigned to Burton Tischer, who works for Florida Press.

CENTRAL ILLINOIS



CARL FELDMAN was the master of the Central Illinois craft. He operates Feldman's Print Shop in Lincoln. Carl's first and second mates were Ray Pierce from Bloomington and Albert Darran, who is a Capitol Engraving craftsman in Springfield. Writing the log while also serving as purser was Robert M. Quinn. Bob hails from Decatur, where he shares his knowledge with Staley Manufacturing Co.

CENTRAL PA.



SAMUEL L. SPRECHER was first line man on Central Pennsylvania club's officer list. Sam works for J. Horace McFarland Co. Vice-presidencies were George Zeiders from Evangelical Press, Ralf Neigh of Harman Press. Minutes and letter writer was Charles Donnelly from Camp Hill Art Press. Retained in the financial office was Benjamin Lowengard. He keeps his skills at craftsman level by working for the Courier Press.

CHARLOTTE



EARL N. WISE mapped the route ahead for the Charlotte craft. He works in the Package Products Division, Herald Press. For help on veepwise matters he had Joseph Lagana of Dixie Tag Co., Bink Hampton of Virginia Paper. The scribe was William Evans, who comes from Washburn Printing. Moneyman Dan Ray from Caskie Paper Co. carried on the accounting from the point where Joseph Lagana left off.

CHICAGO



LOWELL L. DUMMER, from Bruce Offset Co., calls the Chicago Club signals for action by his six-man team. Vice-presidents are Edward Egan from Twentieth Century Press, and Frank Swanberg from Spiegel, Inc. John Radziewicz, financial secretary, is with Service Printers, Inc. Western Newspaper Union's Gordon Wilson is treasurer. Recording secretary Robert Ludford, Jr. serves Chicago Litho-Plate Graining Co.

CINCINNATI



VERNE E. CRANE from Nessler & Wagner Co. succeeded Lee Augustine as Cincinnati club steering wheel man. Vice-presidential aid came from William J. Schwartz of U.S. Printing & Litho Co. and William S. Bell from Standard Publishing Foundation. In the fourth post, where he handled tasks relating to minutes and money, was Salvatore C. Buglione. He works for Strobridge Lithographing Co.

CITRUS BELT



ROBERT W. OLSON, former secretary, rose to the top office of the Citrus Belt group when Elmer D. Miller became a past president. Robert is on the payroll of Artcraft Printers, Riverside, Calif. Riverside Stamp & Stationery employs J. R. Reyes, who was vice-president. Daniel I. Walker, who was secretary and treasurer, does his daytime work in the Triangle Publications plant which is located in Rialto.

CLEVELAND



LEE R. KORNEL, General Electric Nela Press, rose one step when Arthur W. Hogling joined the past presidential roster in Cleveland. Lee's veepmen are Ed Schuster from William Feather Co. and Richard C. Werner, Superior Typesetting, Inc. W. C. Swarzinger of Central Electrotype Co. is still keeping the club accounts in balance. Robert Petett, with Ed Schuster at William Feather Co., is secretary.

COLUMBUS



GEORGE J. BROWNE is located daytime at Universal Printing Co. where he is superintendent of the plant. Phone calls to W. P. Simpson Co. reached first vice-prexy Leroy Arnette. Donald L. Campbell, Clare L. Campbell, Inc., was second veep. Albert McNulty, Worthington News, and Eugene King of Viking Engraving were the secretaries while Alex Yoe of Burba-Kern Printing Co. took in and paid out funds.

DALLAS



JOHN D. ELLIS served as president of the Dallas club during the major portion of this year. John D. Ellis Bindery is his business. For the vice-presidential work he had the help of Mark Carothers, coming from First National Bank of Dallas printing department. Serving secretarily was Texas Printing's D. A. Brumley, and Donald Hunt of Simpson Printing Co. rounded out another year on the financial side.

DAYTON



BOB HULL, JR., hailing from Hull Paper Co., conducted the six-man band for the Dayton club. His second vice-prexy Norval Dean and treasurer Carl H. Harner work for Egry Register Co. First veep was Dillen H. Gaskill of Dayton Typographic Service. Donald I. Knab, the Knab Press, was third. Keeper of the records, Horace J. Stephens, is on the list of people employed at J. W. Johnson Printing Co.

DES MOINES



HOWARD SWAN top-manned the Des Moines club craft. Howard had been the first mate. He works for the Meredith Publishing Co. So do Max Spangler and Laird Macdonald, first and third mate, respectively. Serving as second mate was Richard B. Whiting from Direct Advertising. Herbert C. Osterholtz of Hawkeye Bindery wrote the logbook entries. Cliff Bunker of Direct Advertising was the purser.

DETROIT



EMMETT HARRINGTON picked up the Detroit club gavel when Hal Ingham entered the past-president sector. Emmett is associated with Beaute Craft Supply Co. Frank Barr, Safran Printing, and E. W. (Ted) Thomas of Speaker Hines & Thomas, Inc., were veepmen. Arthur E. Graichen of Litho Print was secretary and the keeper of the cashbox key was M. L. Hayes, Sr., who also serves Hayes Grinding Service.

DULUTH-SUPERIOR



DONALD A. MONTGOMERY who tops the roster of Duluth-Superior officers is associated with Garity-Burnett-Steele Printing Co. Don has vice-presidential cooperation from Robert G. Krause. Bob is a craftsman for Stewart-Taylor Printing Co. Gilbert W. Johnson, who shares his knowledge with Labor World, rounds out this club's official trio. Gil is the one who guards the treasury and doubles as secretary.

EAST BAY



TAM C. GIBBS was first mate of East Bay's crew before he was raised to captain of the craft. Tam also navigates the course of his own Tam Gibbs Co. For his first mate Tam had John B. Goetz, University of California Press. On the logbook job while working for Hazeltine Typesetting was Albert M. Grathwohl. Purser Del Patterson is a partner with Peterson Heyne-Pingree Co. which is located in Oakland.

EDMONTON



TOM DAVIS of Atlas Book Bindery heads the Edmonton club in Alberta, Canada. He succeeds Murray Godson of Metropolitan Printers. George Dixon, who is employed by Clark Papers Ltd., makes his contribution to the club by serving as the man who takes the minutes. The Bulletin Printers lay claim to the working hours of Bill Porter who has the duty of keeping the record of where the money goes.

ERIE



WES C. CHATTEN devoted his daylight hours to service in the Erie Photo Color plant while he headed the roster of Erie club executives. James Deininger was one step below Wes taking one-man care of duties veepwise. Again in the secretarial office was Charles A. McClenathan of Abeycraft Co., and the teller was Paul W. Mowrey. He hails from Dispatch Printing & Engraving Co. Paul succeeded Victor Pierce.

FORT WAYNE



G. STERLING ROBERTS has moved up to the presidency of the Fort Wayne club. He is also president of Roberts Associates. His first assistant is Herbert Ruhl, of Allied Mills, Inc. Henry Volmerding, Jr., is second vice-president and owns Anthony Wayne Printing Co. The secretary, Herbert W. Schabacker, is with Wm. A. Didier & Sons, Inc. William L. Krecker, Jr., Tri-State Advertising Co., Inc., counts cash.

FORT WORTH



T. E. HENRY, general manager of McBryer Printing Co., was top-man of Dallas club before he rose to Fort Worth club's highest post. H. C. Nolte, Jr., Patton Printing, succeeded him as Fort Worth vice-president. Third man on this trio of executives was Milton Horn of Marvin D. Evans Co., where he is pressroom foreman. He became secretary-treasurer after he completed his services as president of the club.

FOX RIVER VALLEY



EDWARD W. THOMAS of Badger Printing was ace man on Fox River Valley's steering team. George R. Sears from the Institute of Paper Chemistry in Appleton, was a vice-prexy pairing with Alpheus Larsen of Calumet Printing Co. Donald J. Anderson and Lyle W. Landrum, secretaries, are with Kimberly-Clark Corp. Linus Pankuch, bank account guardian, works for the Banta Publishing Co. in Menasha, Wis.





GRAND RAPIDS



STERLING BARBOUR of Central Michigan Paper Co. is this year's president of the Grand Rapids club. First vice-president, Louis Heline, hails from the Jaqua Co. Art Lindquist, Jr., of G. R. Electro-type Co., is in the second vice-presidential spot. The scribe of the club is Floyd Smith of Smith Printing Co. Allen Bennett, who is associated with the G. R. Printing Ink Co., manages the financial department.

HAMILTON



GLEN E. GRAY, while operating a printing business under his own name, climbed the vice-presidency steps to lead the Hamilton club. Collin Moore of Moore Printery and Jack Benson of the Steel Co. of Canada were the veepmen serving with Glen. Secretary Albert Woldschuk is with Bathurst Power & Paper. Taking care of the cash for this north of the border group was Stan Drake, who earns his at Central Press.

HARBOR AREA



JOHN S. SARVER, who is with Sarver-Witzerman Advertising had Hollie Kasell, Dial-O-Rama Advertising, in one vice-presidential sector with John Spinell of Green's Inc. in the other spot. This John was added to the Harbor Area Roster. Hollie had been treasurer. He transferred the wherewithal and the accounts to Leo Casper. Leo's place for earning money is Long Beach Litho, Inc.

HARTFORD



JOHN FINDLAY is secretary of Findlay Brothers Co. and was successor to Hartford club's former president, Robert E. Ashcraft. In one-man charge of the club's vice-presidential affairs was William E. Newton of Connecticut Printers. Haige J. Garabedian from Graphic Arts Association of Connecticut carried on as secretary, and Fred S. Lyford, Bond Press, Inc. was the financial report makeup man for the club.

HONOLULU



LAWRENCE R. SMITH took over the presidential lei that Russell Quaintance had worn. Larry shares his know-how with Advertising Publishing Co. Donald Brosseau vice-prexied and also works for Honolulu Lithograph. Don's plant pal, Olen J. Gothan, was the recorder and correspondence man. Handling the bookkeeping and avoiding red ink was Sidney Gatton, who works for the Honolulu Paper Co.

HOUSTON



JOE SEAR, a craftsman whose skills are applied in the Brandt & Lawson plant, topmanned the triad of officers who steered the progress of the Houston club. Aiding Joe on the vice-presidential side was Andy Seward of Star Engraving. Jim Barr gave Joe two-handed assistance on secretarial and treasury matters. Jim came to meetings from the Cravens & Dargan plant. That's where he shares his knowledge.

INDIANAPOLIS



ARTHUR E. FOERSTER, who has a daytime position with Rogers Typesetting Co., was Indianapolis club ladder topper. Ewald Berglund from Martin-Driscoll and Eugene Cope of Crippin Printing were right below him on the veep rungs. Larry Feltman, Phoenix Press, and Rufus Seslar, Allied Printing Service, were secretaries. Alvin B. Dorr of Fort Harrison Army Finance Center, was the holdover treasurer.

JACKSONVILLE



MERRILL D. RISH of the Austill Waxed Paper Co. heads this Florida club. His first helper is Bob Park who works for Peninsular Life Insurance Co. William P. Davis, Jr., of Allen Cartons, and Florida File Folder Co., is second v.p. Third vice-president is Lamar Cannon of A.B.C. Printing Co. Eugene McCloud, Jones Business College, is treasurer and James Gregory, Atlantic National Bank, is recording secretary.

KANSAS CITY



FRANK E. STEINMAN took over Kansas City Club's top-level tasks from Forrest Mullikin. Frank also serves Bruce B. Brewer & Co. First of three vice-presidencies is Leslie C. Gibbs, Speedy Composition Co. Don Nordhaus of Grimes-Joyce Printing and Bob Morris of Burger-Baird Engraving complete the trio. Lowell Baird, Kansas City Kansan, is secretary and Colgan Engraving's Frank Todd is the holdover treasurer.

LANSING



JOHN V. VITOFSKY as Lansing club chief had aid from three of his associates at Speaker-Hines & Thomas: Charles LaTour, first vice-president; Herman W. Sonnenberg, secretary; Walter Kipke, who was treasurer. Harry Bollinger of the Sequoia Press, Kalamazoo, new man on the Lansing list of executives, succeeded Harry as the second vice-president. Elmer L. Courtney was the immediate past president of the club.

LEHIGH VALLEY



ALAN S. HOLLIDAY, president of Craftsmen, Inc. and research director, Hughes Corp., leads the Lehigh Valley Club forward. His vice-presidents are Harold M. Reppert, Wilson High School, and Robert A. Peters, Standard Paper Box in Reading. Secretary H. Leslie Varley, Easton, is employed by Mack Printing Co., and another Eastonner, Robert Kirchofer, Industrial Engraving, serves the club on the financial side.

LONDON



W. J. BANFIELD, sharing his skills with A. Talbot, Ltd. up in London, Ontario, climbed one stair to the club's uppermost berth when E. C. Yell rounded out his service in that post. Canada Printing Ink employs R. L. Conquergood, who was advanced from second to first veep. Current second is Tom Glover from Jones Box & Label, whose Bill Allcorn is treasurer. Miss Kay Shafer who works for A. Talbot is secretary.

LOS ANGELES



RICHARD J. HOFFMAN, piloting the Los Angeles crew, is a graphic artisan hailing from Los Angeles City College. Herbert L. Mitchell, *Graphic Arts Monthly*, and Gardner M. Burch, *City Business Directory* Publishers, are Dick's veeps. Isadore Margolin of *Vogue Composition* became secretary-treasurer. George W. Larson, with Bookman Press, has recording secretarial duties in his charge through the current year.

LOUISVILLE



JOHN M. KREBS took the stair-by-stair route to the rooftop of Louisville's roster while he kept in step with his work at Standard Printing Co. Frank Gerstle of the Courier-Journal Lithographing Co. devoted his club service to the vice-presidential tasks. On the secretarial front was Robert F. Glanz, Southern Press. The money man was Andrew Feldman, who earns his at Fawcett-Dearing Printing Co.

MEMPHIS



JOHN MILTON REISSER was the Memphis club member who came from *Taylor Paper* to wield the presidential gavel. First veep William Wilson works in the Printing Department, Hotel Peabody. Second veep Helmut Grebe is with Advertisers Center. Doubling again in the secretarial-financial offices was C. C. Ritter, retired. Amos J. Black, Jr. topped the list in the category of Memphis club past presidents.

MICHIANA



RAWSON H. MURDOCK, JR. plays Michiana club's leading role. He's a Mossberg & Co. craftsman. Barger Box and Printing's J. M. Stenberg is first vice-president. His vice-prexy partner is Charles Bolton of Direct Mail Letter Service. Secretary Robert G. Rouch is with the Bodine Printing Co. The treasurer is Richard Ludwick. Dick does his off-club tasks for the Commercial Printing Co. in South Bend.

MILWAUKEE-RACINE



RAYMOND G. VALLIER, elected drum major to front the Milwaukee-Racine band, is a Western States Envelope Co. man. Henry P. Kutsche of the E. F. Schmidt Co. rose one step to first vice-prexy. His pal on the v.-p. level is Lawrence F. Brehm, Western Printing & Litho Co. Jack W. Miller of Specialty Press is still secretary and the man who conserves the cash is J. C. Krautschneider of Arandell Corp.

MINNEAPOLIS



URAL A. FISHER, top-point man on the triangular official roster of the Minneapolis club, does his off-clubtime pay-earning tasks for the Jensen Printing Co. Associated with Ural one step below where his vice-presidential assistance came from was Kenneth Lukaska, hailing from Minnesota Paper & Cordage Co. G. Lynn Hollen, treasurer and secretary, came to meetings from *Graphic Arts Technical School*.

MONTREAL



MARCEL H. DENIS, formerly Montreal club first vice-prexy and now topping the roster, supervises Canada Envelope's printing department. *Reader's Digest* production manager Maurice Wright succeeded Marcel. The second and third vice-presidents are Jack MacKinnon of Standard Paper Box and Eddie Varin of Pierre DesMarais, Printer. Secretary-treasurer Ernest Schroder is associated with McLean Bros.

NASHVILLE



CHARLES S. NICHOLS, Nicholson Book Bindery, is the highest man on Nashville Club's totem pole. One step down is Dick Phelps, who works for Dixie Electrotype Co. Serving as second vice-president with him is John Ambrose, Jr., who does his daytime work at Ambrose Printing plant. George Jones fills a two-notch spot on this totem pole. He's secretary-treasurer and with Sam'l Bingham's Son Mfg. Co.

NEWARK



GEORGE KEDERSHA, from Gaetjens, Berger & Wirth, gavels Newark Club sessions. Charles Safranek of Prudential Insurance Co. and Jack Gold of Globe Printers Supply are his right and left bowers. Ballard Printing employs Jack Dey, corresponding-recording secretary. Financial secretarial tasks are assigned to William Hammel, Jr. of Bingham Bros. John C. O'Connor of William Patrick Co. counts the money.

NEW HAVEN



J. H. CALLIHAN navigated the course that carried the New Haven club forward and did his piloting in between his Sinclair & Valentine day to day services. For the vice-presidential assignments this club had Frederick H. Seeger from Planck's Typographic Service, also Raymond G. Mather. Ray hails from Tilestone & Hollingsworth. Stocking up the cash and writing minutes was Harry Kenes of Wilson H. Lee Co.

NEW ORLEANS



ROBERT C. CROCKETT, JR., top executive of the New Orleans club, had served as vice-president. Bob also serves Press-Craft Printing where he is a partner. He passed vice-presidential duties along to Ernest J. Jilek. He's with Chemco Photoproducts. Continuing as secretary was Thomas J. Garatie, Press of H. N. Cornay. Edward L. Yokum of D & W Paper Co. kept his eyes fixed on the money barometer.

NEW YORK



KENDAL ("Pete") SLADE, United Board & Carton Co., Densen Banner Division, calls New York Club get-togethers to order. His bracketed vice-presidents are Charles J. Felton, Messenger of the Sacred Heart, and Louis Van Hanswyk of LouVan Typographers. Sidney Smith of Rathbun & Bird Co., Inc., is secretary. Expert collating and casing-in of financial reports comes from Mortimer S. Sendor of Sendor Bindery.





OKLAHOMA CITY



ROY E. THOMAS called signals to guide Oklahoma City club's six-man team. Roy works for American-Bond Printing Co. and so does secretary James Irwin. The first, second and third veepmen are Clifton Grossman from Oklahoma City University, E. J. Stockton from Capitol Hill High School, and Ray Swant of Birmingham Printing Inks. Moneybag man was Harry Darling, who works for the Semco Color Press.

OMAHA



ROMI J. BAGGIANI stepped up to the Omaha club's leadership and is production manager for Redfield & Co. Neal Walker of Carpenter Paper Co. was second veep and became first. Newcomer on this roster, in the berth where Neal was, is Frank Raur from Raur Litho Plate. Frank Spangler, Midwest Typographers, is the guardian of the strong box and the calligrapher of the minutes is Jack Fernley of Western Paper.

ORANGE COUNTY



L. F. STAMPER is the big wheel in the Orange County, Calif., organization. The Harry W. Brintnall Co. in Los Angeles is his place of business. The first and only vice-presidential spot is filled by Ken Johnson who works for Santa Ana Register in Santa Ana. Don Mackenzie has the twofold responsibility of being club scribe and managing finances. He devotes his money-making energies to Sycamore Studios.

OTTAWA



KENNETH NESBITT, kingpin of the club in Ottawa, hails from Nesbitt Engineering Ltd., and Keith LaChance, first vice-president, is with E. B. Eddy Co. Ltd. in Hull. Vice-prexy Mac Turner is from the Department of Public Printing and Stationery. Dick Parsons from R. L. Crain Ltd. continued as secretary and Earl Noffke of Rapid Grip and Batten Ltd. succeeded Mac Turner in the money department.

PANHANDLE



PEARY RADER, editor and publisher, Iron Man Magazine, spearheaded the Panhandle club roster. Gil Bailey, job shop foreman from Scottsbluff Star Herald, took care of vice-presidential duties. Marc Miller, superintendent of Alliance Times Herald, occupied the secretarial berth. Fred W. Rose, in charge of this club's financial accounting, beaded for sessions from his editor-publisher work at Bayard Transcript.

PHILADELPHIA



HAROLD S. LYLE and his namesake friend, Raymond G. Phyle, were the upper half of the Philadelphia list. Harold is super of Allen, Lane & Scott. Ray's title is the same at Innes & Sons. Two holdovers who aided the Lyle-Phyle pair were William T. Holdsworth of National Typesetting Corp. secretary, and David H. Hopkins from Royal Electrotype. Dave added up the dues and banked the cash.

PHOENIX



THOMAS W. PARKER steers the Phoenix club and also serves Palmer Printing. Johnny Johnson from West Phoenix High School is Tom's successor in the first veep berth. George Carter of Sims Printing Co. is on the second vice-presidential step and Cloyd Harper, Andy Chuka Print Shop, is third veep. Secretary is Albert "Meaker the Printer." New treasurer is Erwin Reith an Arrowhead Press craftsman.

PITTSBURGH



M. F. McGREW was the skipper of the Pittsburgh crew. Ketchum, MacLeod & Grove plant is where he spends his earning hours. His veep aiders were Harry Fritz, Jr. of William G. Johnston Co., with Donald W. Gothe of Samuel Birmingham's Son Mfg. Co. Blaw-Knox is Anthony DiCocco's work spot. He was secretary-treasurer and Carl Kratovol from Kaufmann's Print Shop was recording secretary for the club.

PORTLAND



ROD CLAYTON estimates jobs for Agency Lithograph Co. Harry B. Machum, his first veep, is superintendent of Oregon Journal's engraving department. He'll be president of the Pacific Coast Newspaper Mechanical Conference in August. Day Morgan, second veep, with Sinclair & Valentine, is a Portland Graphic Arts Sales Club past president. Secretary-treasurer W. D. French serves International Printing Ink.

PROVIDENCE



JOHN M. COONEY, who is foreman serving Stamps, Inc., was the highest Providence club official through the 1956-57 year. John C. Norton of Norton Graphic Arts Service took care of first vice-presidential business and Hope Printing House craftsman Robert Calender was Bob's veepwise pal. Greenback, cash and check handler doubling as secretary was Edward Flanagan, Oxford Press employee.

REGINA



TOM HOWARTH presides over the Regina club in Saskatchewan, Canada. He serves Western Printers Association Ltd. R. J. Hewitson whose wherewithal is earned at Caxton Press Ltd., helps Tom out in the vice-presidential slot. Louis A. Joyal devotes himself to L. A. Joyal trade ruling and bookbinding when he's not writing out the minutes, taking care of the correspondence or making like a treasurer.

RICHMOND



WALTER MASSENGILL picked up the Richmond gavel after Walter G. Sulzer, Jr. dropped this tool of leadership. The current president is a color work estimator for the Baughman Co. Edward R. Owen, vice-president-general manager of Engravers, Inc., and Park Dodd, Jr., production manager, Beacon Press, have the vice-presidential tasks while Hugh E. Rees of L. H. Jenkins Co. does the monies and minutes work.

RIO GRANDE VALLEY



EARL G. HAMBURG, Rio Grande Valley ace-high man, is the owner, publisher and editor of the *Alamo News*. From the *Mission Times*, where he operates presses, comes John Hensley, vice-president. The secretary is M. W. Vandevere, who is a salesman for Shinen-Sien Paper Co. in McAllen. He turns money over to John R. Eble, who hails from Weslaco, Tex. He supervises the Stauffer Chemical Co. printing plant.

ROCHESTER



IRVING F. STEUBING, coxswain timing the strokes of the Rochester crew, has an on-share position with Eastman Kodak's printing division. Heaving ho on the oars are Richard Beresford, Jr., Rochester Institute of Technology, first mate; Richard A. Cowles, A. B. Cowles Co., second; and Genesee Valley Paper's Carl F. Talkenberg, Jr., who writes the log, handles correspondence and uses his oar to sweep in the long green.

ROCK RIVER VALLEY



LARRY O'DONNELL was the top official of the Rock River Valley club. He works for W. T. Rawleigh Co. First veepman Bill Dahlberg is with J. W. Kennedy & Assoc., Typesetters. Vice-prexy Jerry Anderson serves Kable Printing. Minute man Jack Sundberg from Berg & Sundberg is a litho craftsman in Rockford. Wayside Press, Beloit, is the spot where the long green man, Maurice Reynolds, earns his share.

ROCKY MOUNTAIN



ANTHONY J. STARK, who earns his wherewithal daytime service for the Todd Co., Inc., is Rocky Mountain club ringmaster. His vice-prexy performer is John Haynes from Sinclair & Valentine Co. Secretary financialwise is Art Milano, A. B. Hirschfeld Press. The no-cash secretary is Albert C. Wise, the Todd Co. Harry Lindstrom, Jr. of Lindstrom Printing Co. still figures what the treasury balance is.

SACRAMENTO



FRANKLIN P. JOHNSON, leader of the Sacramento club quartet, keynoted get-togethers after work for News Publishing Co. Tuning in on the two-partwise vice-presidential wave-length were Ross Hall of Blake, Moffit & Towne Paper, with John Melenchek, Zellerbach Paper. George Fisher from Olmsted & Wood sang all by himself the score set for Sacramento club secretary and treasury themework.

ST. LOUIS



MILTON C. VOERTMAN was elected to follow Michael Imperial in the guidance of the St. Louis Club. Concordia Publishing House is Milton's place of business. His vice-presidential aid comes from Harold Axtell of A. R. Fleming Printing Co. and from Joseph H. Borgman of Beacon Paper Co. William B. Chase, retired, keeps his secretarial hand busy. Joseph Ottersbach of Buxton-Skinner Co. is dollar-figuring man.

ST. PAUL



AL N. KRONEBUSCH was the man who led the list of St. Paul club officers. He practices his craftsmanship at the North Central Publishing Co. Webb Publishing plant is William Schwoppe's place for skillsharing. Bill was vice-president. George Nelson, who served another term as secretary, is employed by the McGill-Warner Co. Webb Publishing's Vincent D. Kasube was held over in the till-guarding post.

SALT LAKE CITY



M. ELMAN SNOW, sales manager of the Porte Publishing Co., calls for Bill Goldberg to report first vice-presidential subjects. Bill is head of the letterpress department at Gottschall Printing Co. Keith Loosli, active in the second veep sector, is the printing department superintendent at the University of Utah. LaMar Sainsbury, secretary and treasurer, is a letterpressman with V. O. Young, Inc.

SAN ANTONIO



T. E. CRUMRINE was the leader in blueprinting San Antonio club's progress. He rose to the top while working for American Printers. In the vice-prexy berth following him was J. M. Johnson, who keeps busy in plant-time periods at the Clegg Co. E. J. Baker was the third man on San Antonio's executive roster. While enjoying retired life E. J. again gave the club a helping hand as minutes and money officer.

SAN FERNANDO



CHARLES WALLEN is president of the San Fernando Club. He works for Automatic Food Wrapper Sales Co., Inc., in Burbank, Calif. First vice-president is Burt Lindberg from Vandercrook & Sons, Inc., Los Angeles. Assisting him as second vice-president is Homer Gilbert who is associated with Keller's Type Studio. Carrying the double responsibility of secretary-treasurer is Dave Bremner, Nutt-Shell Co., Glendale.

SAN FRANCISCO



FRED E. GROSS was raised to the San Francisco club's highest office when Lester Lloyd finished his two-year term. Fred works for the San Francisco Chronicle. His first vice-prexy is Clive Atherton of Bosqui-Uniform, and Carl Swanson of Kennedy-Ten Bosch Co. is second. Neil Macneil of Spiral Binding is secretary. Roy Wilkins of Kennedy-Ten Bosch took over the cash books from Bob Steenberg who was former treasurer.

SAN JOAQUIN VALLEY



ROBERT B. ROBERTS succeeded Martin C. Nelson in San Joaquin Valley's top office and works for Zellerbach Paper. On his left and right (veepmen to you) were Lloyd Erickson of Thomas Litho Co. and Robert Jones, Central California Type Service. Recorder and correspondent was Ward S. Williams from Williams & Sons Printers. Woody Taylor, treasurer, is associated with Peerless Printers, Fresno.





SANTA MONICA BAY



ROBERT J. WILKINSON, Santa Monica City College craftsman, was one step down before he was upped to Santa Monica Bay club's top-level office. This Bob has two other Bobs for vice-presaries. They are Robert Chandler from Economy Typographers and Robert Trogman, who works with Creative Printing. Gerald Flood of Seward and Flood is minute man and Donald E. Vance of Scott and Scott stacks up the money piles.

SEATTLE



WILLIAM O. THORNILEY played the topman role in the affairs of the Seattle club. His daytime service is done for J. Walter Thompson Co. Northwest Envelope keeps Stanley Buss busy. Stan was first veep and his side partner, Edward L. Bradley, earns his income taxes at University Printing Co. Secretary-treasurer was William Cooper. This second Bill on Seattle's list works for Orrin F. Drew, Inc.

SOUTHERN COLORADO



EDWARD H. MORAST of Pikes Peak Lithographing Co., Colorado Springs, succeeded George M. LeCrone as Southern Colorado club president. Helping him is A. L. Cossel, vice-president, who works for Riverside Printing Co., Pueblo, Colo. Harry V. Temple takes the minutes as secretary and spends his working hours at Dixon and Co., in Pueblo. Treasurer is Virgil McMahill, Screen-Art Studios, Colorado Springs.

SOUTHERN TIER



ALBERT OWEN, craftsman who applies his skills in the Johnson City Publishing Co. plant, points the forward path of the Southern Tier club. Al's veepside partners in progress: Robert Jaggerst from Jaggerst Printing Co. and Robert Siver from Stickley Photo Service. B. Franklin Waite, Jr., secretary, works for Johnson City Publishing Co. Robert Melville, treasurer, is employed by Hall Printing & Binding.

SPRINGFIELD



FRANK M. GRUEN was wielder of the gavel when members of the Springfield club held meetings. Their top man came in after his work for Diamond Match Co. Walter Dulak, first vice-president, headed in from Sinclair & Carroll Co., Inc. Leo Kelleher, who was the second veep, serves Harris-Seybold Co. Robert Sullivan, who again took care of secretarial financial business, does his daily tasks for F. A. Bassette Co.

SYRACUSE



PETER WILLIAMS earns his day pay at Trident Printing. Pete had vice-presidential aid from Ernest J. Desroches of L. W. Singer Co. and William S. Barnes from Solvay High School. The secretarial help was given by Arthur E. Vassiloff of Iroquois Publishing Co. John Nolan, who followed Bill Barnes in the post where the money comes in and goes out, takes his earnings home from Estabrook Printing.

TIDEWATER



JENNINGS B. LYNCH of Newport Business Forms, where he is plant superintendent, was major domo of the Tidewater club. Virginians in the vice-presidential class were Travis L. Phaup of Phaup Printing Co. and W. C. Warner of Warner Printing Co. E. W. Weaver from Newport Business Forms was secretary and W. J. Bright III of the Franklyn Printing Co., Newport News, held the purse strings for the club.

TOLEDO



LEN BEACH and his five-man executive team steered the Toledo club ahead. Len is with Len Beach Associates. Vice-presidential aid came from Robert Jankowski of the Roberts Printing plant, also from Art Wayne, Wayne Plate & Copy Service. Amos Thompson, Gross Photo Mart, and Larry Scott from Toledo Colorplate were secretaries. Glenn Horton came over from the Toledo Scale Co. to weigh the money.

TOPEKA



RAY SMITH is the president of the Topeka club. His place of business was Hall Lithographing Co. as offset plate room superintendent until he retired. First vice-president was Marion H. Carnine who works for State Printing Plant. Jack D. Eaton from Myers & Co., Inc., is the second vice-president. L. L. Bond has the double responsibility of secretary and treasurer. He is a salesman for Midwestern Paper Co.

TORONTO



GEORGE H. HARPER of Maclean-Hunter Publishing Corp. was high man on the Toronto roster. First vice-president Ned Clay of Sinclair & Valentine Printing Ink Co. served alongside of second vice-presety Roy Gurney. Roy hails from University of Toronto Press. Secretary George Sawers is with the Canada Metal Co. Ed Adair, holdover treasurer, makes his daily bread in the employ of Davis & Henderson, Ltd.

TRI-STATE



TOM BRADY of Commercial Publishers, Parsons, Kans., was the second president of the Tri-State club. Roy McDonald from McDonald Printing, Miami, Okla., was first veep and the second, Larry Cutler, comes from Kansas State Teachers College. So does Ray Boyer. Roy was treasurer, and the secretary was Carroll Frank. Carroll does his daytime work along with Tom Brady at Commercial Publishers.

UTICA DISTRICT



CARL R. BUERGER was pacemaker for the Utica District club while he kept step with his Utica Typesetting duties. Carl's first vice-presidential successor was James O'Hara, Coggeshall Press. Former secretary Francis J. Riva was the second veep. J. LeRoy Bingel, holdover treasurer, is a Curtiss Envelope Co. man. Secretary Harry M. Michael is one of Carl Buerger's pals at Utica Typesetting Co.

VANCOUVER



JAKE GEHRKE was advanced from the vice-presidential sector when William H. Rae entered the group of Vancouver club past presidents. Gehrke Stationery and Printing is Jake's business place. Hugh Aikens of Cleland-Kent Western was vice-president. Jack Airey of Mitchell Press was secretary-treasurer and Jim Robertson was recording secretary. Jim comes to meetings from Ault & Wiborg Co. of Canada.

VICTORIA



DICK SMITH, who was the top third of the Victoria club roster of officers, is superintendent of the Hebeden Printing plant's offset department. The middleman serving as vice-president, and coming from Acme Press, was Norman McConnell. Rounding out this trio was Albert W. Dewdney, who was both recording and corresponding secretary. Smith Davidson & Lecky, Ltd., is where Al spends his off-clubtime hours.

WASHINGTON



ADRIAN P. GARDNER perched on the top rung of the Washington roster. He and treasurer Dwight Cook work for Judd & Detweiler, Inc. First vice-president William W. Barnes comes from the Government Printing Office. Second veep Raymond S. Via works for Baker-Webster Printing Co. Completing the official slate was Harold Crankshaw, the secretary. Hal serves the District of Columbia schools.

WATERLOO



CURTIS W. PETERS, who comes to Waterloo club meetings from the Curt Craft Co., was center man in the head table line-up. His right and left guards were Lowell Thalman from Lincoln Press and Gilmer Benson, who is with Pioneer Advertising. Curt Craft's Edmund J. Guhl was the score-keeper (secretary, to you). Harold Knight, who called the money-play signals, is an employee on the Stewart-Simmons team.

WICHITA



BOWEN W. BRADY of Emporia, where he serves Grit Printing Co., worked his vice-presidential way to the Wichita club's top-ranking post. Waldo Leisy of Edwards Typographic Service rose from second to first vice-president when Vern Manning, Triplett Vari-type Service, took Waldo's place. Richard Robinette, Acme Lithographing, became secretary. G. W. Myerley from Wichita Beacon, is treasurer.

WINNIPEG



CHARLES T. BIRT was promoted to serve as pilot of the Winnipeg club, Manitoba, Canada. His knowledge sharing also benefits T. W. Taylor Co., Ltd., a printing and bookbinding business. John Bulman, vice-president, is a lithographic craftsman who heads in the morning for the plant operated by Bulman Bros., Ltd. Rounding out this list is John F. Hutchinson who was named to continue as secretary-treasurer.

WORCESTER



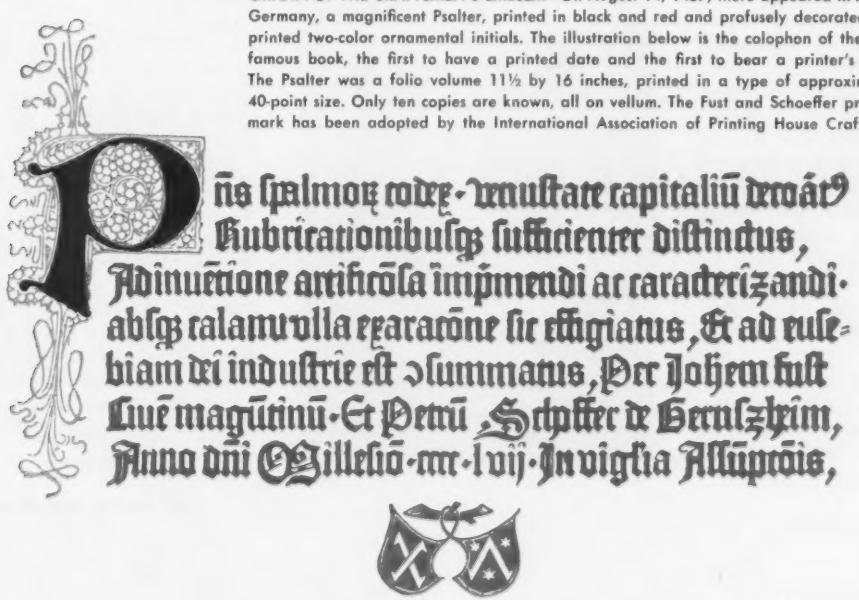
ELMER W. HASKELL hails from Worcester Girls Trade High School. Preceding him in this club's chief post was L. Sylvio Belisle. Roy E. Clark, Ludlow Papers, and Robert G. Morin from Woodbury Letterhead are hand-in-hand vice-pres. Serving again as secretary and treasurer in that order are Robert G. Smith from Smith Printing Co., Fitchburg, and George E. Hunter from Narragansett Paper Co.

YORK



FREDERICK W. DANNER of Colhub Printcraft Co. succeeded Ward S. Yorks as commanding officer of the club in York, Pa. Fred's successor as first vice-president was Progressive Typographers' Richard S. Schidling. John Wisotzkey from Maple Press followed Dick in the second veep slot. Double-post man, translated as secretary and treasurer, was Roger Stabley from Colhub Printcraft Co.

ORIGIN OF THE CRAFTSMEN'S EMBLEM—On August 14, 1457, there appeared in Mainz, Germany, a magnificent Psalter, printed in black and red and profusely decorated with printed two-color ornamental initials. The illustration below is the colophon of the now-famous book, the first to have a printed date and the first to bear a printer's mark. The Psalter was a folio volume 11½ by 16 inches, printed in a type of approximately 40-point size. Only ten copies are known, all on vellum. The Fust and Schoeffer printer's mark has been adopted by the International Association of Printing House Craftsmen.



THE COMPOSING ROOM

By Alexander Lawson

Questions will be answered by mail if accompanied by a stamped envelope.

Answers will be kept confidential upon request.

Gadgets Have Not Topped Hand Tying Type Forms

- Many devices designed through many years to modernize hand operation
- Mechanical units developed, yet each required its specialized system
- No lock has been evolved which equals skill of careful compositor

With the recent announcement of a Norwegian invention, the Quick-Eze mechanical tie-up, we are reminded that attempts to eliminate the tying of type forms by string have been rather consistently rejected down through the years. Here is one composing room operation that has defied modernization in even this gadget-minded nation.

For many years trade publications have illustrated procedures designed to do away with the old-fashioned tie-up. These inventions featured just about everything from rubber bands to interlocking steel frames. Before we discuss some of these devices, we should look at ordinary tie-up procedures.

Pride of Compositor Unequaled

It has always been a point of pride to the careful compositor to be able to tie up quickly any size page or job which under normal handling would remain intact until the stonehand locked the form for the press.

Luther Ringwalt, editor of *American Encyclopedia of Printing*, published in 1871, stated the case as follows: "The proper way to tie up a page for imposing is to begin at the left top corner of the page as it lies on the galley, wrap the cord round from left to right, and tighten each successive round at the right top corner.

"Passing it around about three times, and taking care to make the first end additionally secure each turn, draw the cord tight through that which is wrapped on the page, so as to form a noose, the end of which is left two or three inches for the convenience of untying when imposed. A page thus tied, with the cord round the middle of the shank, will always stand firm, and be in no danger of being squabbled while lying on the stone or letter boards.

"Many compositors often pass the cord five or six times round the page before fastening it, and it is not secure then, for the very reason that they do not adopt any

system, but carefully overlap the cord at each turn; but if pains are taken to place each round of the cord immediately above the previous one, as neatly as cotton is wound round a reel, it will be found that three times round will be sufficient to bind the type securely; whereas if one of the overlapping rounds should slip—which is frequently the case—the others naturally become loose, and the page is likely to become squabbled in consequence."

Thus, the 19th century comp was little different from his modern counterpart in this operation, except that now overlapping is not necessarily an offense, particularly with a large page.

About the only additional instruction today would be to knot the end of the string to prevent slipping, and to apply pressure only at the upper right hand corner of the page in order to pull the page into the square solid end of the galley, assuring maximum pressure.

The Ayer Cup award for best-looking newspaper in 27th Annual Newspaper Contest has been awarded to *Goshen (Ind.) News*. The newspaper has a circulation of 7,745 copies and is smallest ever to win. There were 824 papers competing



In a small job it might be a good idea to hold the job down at this point so that it will not be pulled off the galley. Ending with the loop is very important because it keeps the string from slipping under the page during proofing, and enables rapid untying on the stone or for corrections.

Many kinds of string are favored but 8-ply cotton is best for a snug tie-up. The string certainly should have "snap"; when it has been used several times and retains no elasticity it should be discarded.

If the string is to be used again, a number of methods may be used to untie the page and save the string, such as a simple loop or a figure eight.

String Saving Not Suggested

In the interest of economy, the saving of string is not such a good idea, as it frequently becomes tangled and causes loss of time and tempers.

The stunts employed by comps to make string readily available at the frame are many and varied. It is sometimes put in a hand-soap can which has a hole in the lid. The can is mounted at the side of the frame. Some comps nail up a pica reglet and insert the ball of string on that. And so it goes, with much ingenuity displayed.

The mechanical devices intended to eliminate string tie-up vary, depending upon use. Several take the form of locks which hold the type firmly upon the galley, making it possible to handle the type with little chance of pieing.

One of these locks is made of hollow aluminum with a snap-lock which wedges against the side of the galley; another is constructed of wood, containing a spring-operated dowel at one end which performs a similar function.

Both of these locks are available for standard galley sizes, and are principally end locks. Another appliance of this nature is a spring steel band inserted between the page and the side of the galley.

These devices are practical for pages composed of slugs rather than single types. They are best utilized in preliminary proofing operations or for storage.

The kind of operation conducted by the printer will govern to some extent the acceptance of patented appliances of this nature.

A composing room which primarily produces reproduction proofs usually ties up with cord. On the proof press, strip cast furniture is used, with side grooves running lengthwise to allow for the string, so that the job can be proved without untying. A supply of such material is easy to maintain, with sufficient sizes available for most small jobs.

The pica tie-up slug, strip cast on Monotype or Elrod equipment, contains a slot or groove. When mitered, the slug can be placed around a job and then tied up. The string remains in the groove and therefore does not interfere with eventual lockup for the press. In this manner small jobs never have to be untied and retied.

Procedures which embody devices for more efficient tie-up or even for elimination of tie-up find wider acceptance in a specialized composing room than in shops which handle the broad range of commercial printing with a variety of forms and sizes to handle.

Standard Sizes Can Use Gadgets

For example, standardized sizes of pages, as in book composition, make such composition more adaptable to mechanical tie-up methods. Most of the devices now available come in a number of sizes to conform to various page dimensions. This produces a storage problem and a more difficult process of size selection to allow for the variety of forms produced.

Price lists, rate booklets, and other such forms lend themselves very well to patented tie-up methods, allowing as they do, lockup with tie-up intact. When the form is finally completed, the pages are ready for storage until corrections are made for a new edition.

One device consists of pica-wide steel frames which are placed around the job or page and secured by a locking wedge. A key is supplied to remove the wedge when the page is to be corrected or broken up.

Still another appliance is a telescoping page frame consisting of a narrow band of steel which is held together by friction, expanding to fit several sizes. A pica tie-up slug is placed around this frame which fits into the recess of the slug.

Quick-Eze, the new procedure mentioned at the beginning of this article, may find acceptance with many printers. It is made up of four sections manufactured in a light alloy. These form a frame, held at the corners by pegs and holes. An adjustable recessed spring inserted in each section holds the frame tightly around the page.

Since each section fits into the other, the frame is easily expandable in any direction. For corrections, a lead inserted at the joint of each section would enlarge the frame sufficiently to allow changes to be made in the page. The device is made in three sizes which extend from approximately 20x28 picas to 50x70 picas.

A device utilized in the storage of type pages is a corner piece of steel or brass containing a coil spring. To this is attached a tie-cord which is wrapped around the form and inserted into a spring tension clip on the other end of the tie-up. As string tends to stretch somewhat, the spring holds the pressure, insuring a continuously taut tie-up.

Another recent addition to this list is a method described in this publication in May, 1957, page 82. This is the type taping machine developed by Haddon Craftsmen, book manufacturers, and ideal for this specialty. Pressure-sensitive tape is used as the tie-up medium, the page being placed on a revolving table to help maintain the pressure necessary to secure a tight tie-up.

There will never be complete agreement on any method designed to eliminate string tie-up, but we can foresee that new devices will continue to be offered. The importance of keeping the printer aware of progress in this area has been recognized by the Research and Engineering Council of the Graphic Arts Industry, which maintains a standing committee to investigate all new procedures and report on them to the council.

Undoubtedly specialized plants will find that certain devices save considerable time in the handling of type pages, but the smaller printers will probably depend on the string tie-up and will take pride in the comp who can tie up a job which can be "drop-kicked into the pressroom" and come up in one piece.

Your Slug-casting
MACHINE PROBLEMS

By Leroy Brewington

Mr. Brewington will answer questions on machine problems. Write him in care of *The Inland Printer*

Metal Accumulates on Mold

Q.—Our Model 14 Linotype with four molds, collects metal on both front and back, upper and lower lips of the molds during casting. This necessitates cleaning once or twice daily. Can you define our trouble?

A.—Warped molds will cause metal to accumulate on both sides of the molds. If the cap is out of alignment with the body of the mold, the same trouble will result. Low spacements or accumulations on the casting edges of the mats will also cause metal to collect on the mold fronts.

Local citizens watch nun at work in printing plant run by seven sisters of Order of St. Peter Claver in Kisubi, Kampala, Uganda, first plant of its kind in Africa. Books and stationery for Roman Catholic missions in E. Africa are made



When the pot advances the first time, it should cause the mold to press forward and level off the line of mats and spacebands between the vise jaws, for facewise alignment. Although the small shoe on the pot cam may be in perfect condition and the pot level spring exerts sufficient pressure, there will not be a perfect seal between the front of the mold and the casting edges of the mats, if the mold is warped, or if the mold is not perfectly parallel with the vise cap.

Drying Keyboard Cams by Heat

Q.—After washing the keyboard cams in gasoline, is it a good practice to string them out on a galley and dry by touching a match to them before oiling?

A.—We see no harm to the cams but there is considerable risk in burning off the surplus gasoline. This practice must be handled with extreme caution. Some machinists heat the cams before oiling them to be sure that they are thoroughly dry.

We prefer washing cams with benzene and then using compressed air to dry them.

Distributor Box Matrix Lift

Q.—My matrices are lifted against the left-hand side of the screw cut just as the lifter puts them on the bar. Is this OK?

A.—The cam on the rear distributor screw should be set so that the matrix will lift about $\frac{1}{2}$ inch behind the threads of the screw.

LESSON OF MONTH FOR COMPOSERS

Reproduced below is a directory title page by an able typographer who "dropped the ball" for once at least. At the right of it, also reduced more than half, the page is shown as it was printed—after, as printers are oft wont to say disdainfully, the customer "tore it to pieces."

In our view, neither is a truly good page; both are only average for an item where styling is rarely emphasized and cost is the dominating consideration.

Two lines of top display represent an instance of six of one and a half-dozen of the other—both bad. The disharmony of such widely different shapes of type is emphasized with size so big and lines so close together. We'll grant there's *excuse* for distinction be-

SPECIMEN REVIEW

By J. L. FRAZIER

Color Emphasizes Product Qualities

J. ROSS STAINES of Kitchener, Ontario—Particularly with respect to layout and typography, the work you submit is excellent. Your types are of the best, sound, modern designs. The top jobs are the folders for "Chocomixers," the second color on which is a deep chocolate brown, and "Dahmer Dairymaster Bulk Milk Tankers," color on the white paper of which is a delicate robin's egg blue. The blue is highly pleasing, suggests something spic-and-span, but would a cream tint have suggestive value? On the front of the first piece of the word "Chocomixer" is significantly a curved line. There's a neat treatment on the title page of the Dahmer folder, too. The copy, as quoted above, is in the reverse of the blue plate, two lines above and two below as outlined half-tone of one of the trucks advertised, for which, to show white, the blue is cut out. Now for the stunt. The blue is at the edge of the page all along the left and bleeds at top and bottom for a bit more than half way across the page. From these points the blue runs to a point half way down the right-hand side amounting to a vision arrow directing readers inside. The resultant pair of white (paper) triangles along the right of the page constitute in effect a decoration. At first we thought the blue panel was blue paper die-cut and we all but tried to lift it. You had the good sense to select for headings a very bold sans-serif type, necessary to compensate for the weakness of the blue ink. This leads us to a not very serious fault with a couple of your items, that of using gray ink for small and comparatively light types—on your letterhead, for example. Remember, weak colors require bolder types, proportionate in strength to the weakness of the colors. Looking at the letterhead, we again suggest that condensed types like that of the main name line should be letterspaced very, very little, if at all. Designed for cramped quarters, and to save space, condensed types seldom appear well in wide-open areas. We would like to see more of your work; for reproduction here there are considerations other than excellence.

Interesting to Look at, But . . .

PRINTING BUYERS NEWS of Hollywood, Calif.—As a design, a pattern of elements, your letterhead and matching envelope are attention-arresting and interesting. The problem of drawing attention to a letterhead isn't (however great and impressive the name and/or product in the usual brief copy) the important thing, as it is, in fact, in all printing. Here, unrelated nonessentials so dominate the essential that they remind us of the old quotation often heard: "One can't see the forest for the trees." The most nonessen-

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Earl A. Bratton, Park Director
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Earl A. Bratton • Park Director
Kay Morten • Editor

tween "Mobile Homes" and "Park Guide," but no *reason*. It amounts to drawing too fine a line, at best, because, what with the type largest and boldest of the page, there would be no confusion with both units in one size and style. And isn't the book a park guide for mobile homes? And doesn't the ugliness of the type combination more than offset any value of any distinction?

As a design the original scores better. It has pattern and order. Trouble is that pattern, based on a vertical axis—line of strength—seems to have been the main consideration, *painfully* achieved. Effect is worse because the vertical line for left-right division is so near center as to violate proportion, which begets variety and interest. Proportion is a basic design principle.

axis. This would stand more "design," and could be more orderly.

Since leading off we have come to a more favorable view of the original *in comparison*, and even though major points against it stand. Subordinate matter beneath the trademark of reset is emphasized by rules above and below the lines, but we consider the device more logically spotted above name on original where it tends to shape out the whole nicely. Mixed in closely with top display, and crowded there, the mark contributes to a suggestion of clutter on the reset.

Finally, arrangement of names and positions of officials is preferable on original. When extreme letterspacing or other make-shifts are required to square up a block of type, it is better that lines "fall" naturally.

Items submitted for review must be sent flat, not rolled or folded. Replies cannot be made by mail.

tial element of the letterhead (also the most prominent) is the two-inch 12-point rule printed in black near the upper right-hand corner. Why? The envelope design, closely related otherwise, is far better because of the omission of this band. A little can be said for the group of three half-inch exclamation points appearing close together in red, black, and gray, staggered up and down, not far below the black band at its center. We could "go" for them mildly without the black band if your name were more prominent, with city, zone, state, and

Craftier
Official Publication of
THE SOUTHERN TIER CLUB OF
PRINTING HOUSE CRAFTSMEN

From bulletin of Craftsman's Club representing various cities in lower New York State, the cover above demonstrates highly effective use of reversed color technique and of color red, although regulations stipulate the emblem should appear only in vermillion, hue used by Fust and Schoeffer, from whose work-mark the device was adapted. Strength of background, of course, tones down the bold type in black. "Craftier" is a new term, but, it seems, does very well, indeed

telephone number in a single line of 8-point sans-serif caps, and the name given emphasis only by means of contrast in red, which weakens it tone-wise, while rest of copy is black. One is drawn to the name by the change of color but doesn't read it easily as one does the type in black. From a display standpoint, considering that the most important copy should be most prominent, the name would be in black, the rest red. Then, of course, there would be too much warm color. If you consider yourself modern, then don't forget the first stated principle of true (not "cockroach"), modern design and typography is that "form should follow function." Contemporary architects apply practical modern design qualities far better than designers and typographers. Overhanging, decorative cornices are a thing of the past in buildings, so why not in printing? The black band of your letterhead is comparable with the cornice, only it's more useless. Your package label, unrelated to the stationery in any way, is equally interesting as a picture, but the decoration overpowers the type even more. Copy and type are what count.

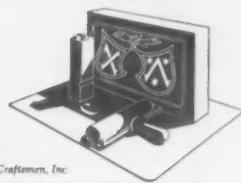
Promotion of Types

ROGERS TYPESETTING COMPANY of Indianapolis—We like the work you submit a lot. Each of your two-color blotters carries the calendar of the month of issue, but, while quite big enough for the purpose, it is subordinated to the showing of and comment about a particular newly-installed type. Too often decoration and/or manner of layout of this item, deservedly popular among typographers, are over-emphasized, and the qualities and merits of the types get too little play. It is interesting to note that the type is condensed when the lines run the narrow way of the blotter; the showing of extended type is in the lines running the long way of your standard blotter. In the case of Hellenic Wide, printing the type the long way would seem so obvious that anyone could "see," but we've received hundreds of jobs with the big, top display in condensed type printed on oblong cards. Try this some time: Send out a mailing piece with a perforated reply card. On the piece show a big line of each of the condensed, extended, and normal types and ask the recipients to tell you which line is most pleasing. Whether the voters are "butchers, or bakers, or candlestick makers," you'll find most will vote for the normal, of which Bodoni is called the ideal. Of course, you understand all that, but it will make prospects and customers more conscious of type. We'll be glad to publish the result. We should have mentioned that the smallest type on any of the blotters doesn't suggest reaching for a magnifying glass. We are interested for a special reason in the French-style folder, "More Telephone Lines," which is effectively laid out and set. The deep green—all but black—second color is delightful for the front page covered by a reverse-color plate so that the printing seems to be white. It is at the same time quite strong enough, even for the comparatively small type and heading in outlined block type of the center spread. In one-color work more and more printers are using very deep greens, blues, and browns instead of black.

Craft-O-Grafs

Los Angeles Club of Printing House Craftsmen, Inc.

MARCH 1957



IN THIS ISSUE:

- ✓ Specialty Night - "The Philosophy of Selling by Creating"
- ✓ Meet Selig Jonathan Smith
- ✓ New Cache of Books Uncovered for Auction
- ✓ The President's Monthly Pep Talk
- ✓ A Calendar of Interest to the Ladies
- ✓ Lee Farmer Honored at Banquet
- ✓ For the Good and Welfare of Our Members
- ✓ The Phoenix Story
- ✓ Announce Plant Visitation for May 4
- ✓ Revise Roster
- ✓ Check Up on the Board of Directors

Bigness of elements characterizes most covers of Craftsman's club bulletins. That suits us, as a rule, believing that a cover must make itself felt. However, along comes one so restrained and, shall we say, refined, in contrast with the usual, it booms. What a fine example of informal balance this cover from Los Angeles discloses!

Winnicraft

OFFICIAL BULLETIN OF THE WINNIPEG CLUB OF PRINTING HOUSE CRAFTSMEN



SATURDAY

FEBRUARY 16, 1957

THE ROYAL ALEXANDRA HOTEL

Interesting, appropriate idea for announcing special organization event on cover of bulletin. Original is printed in vermillion, official for emblem, and green in lieu of usual black. The green provides extra color, yet it is deep and small type inside is easily readable

Now available at Warwick...a brand new bolder companion to the beautiful Murray Hill, designed by the originator of Murray Hill, Emil Klumpp.

Murray Hill Bold is a spirited contemporary letter with a personality that will add zest and sparkle to your printed material.

Available in a complete range of sizes from 14 to 72 point.

Murray Hill Bold

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Warwick Typographers, St. Louis, doesn't depend wholly on "homemade" direct mail to tell buyers of fine typesetting and photocomposition—from Coast to Coast really—of its unsurpassed facilities, craftsmanship, and service. Two cards above, 5½x8½ inches, are reprints of advertisements which appeared in national advertising magazines.

set in type PHOTOGRAPHICALLY
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improve the quality of advertising

For more than five years, this largest photo typesetting organization in the United States has been supplying this outstanding service to advertisers all over the country. Try Warwick Phototype on your next order... You're sure to be pleased with its superb quality.

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esi
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PORTLAND 18, OREGON

Excellent scientific instruments

Although it is unusual to find such small type on a 12x9-inch catalog envelope, that in black and brown on white paper of one here by Abbott, Kerns & Bell, Portland, is quite readable enough full-size

"The world is not yet clothed in garments which beset it; in architecture, furniture, clothes, we are still using and wearing things which have no real relation to the spirit which moves our life. We are wearing and using them simply because we are accustomed to them." —ERIC GILL—1882-1940

Dominique
CHEMISIER
68, rue Joffre - Montpellier

Envelope reproduced is from specimen insert of matched stationery in *La France Graphique*, publication of French master printers. Layout is interesting, also position in lower-left corner, but better types seem definitely needed

Eyes Quality and Quantity Together

BROTHER PAUL LANDES, Paterson, N.J.—We thrill over the progress you're making with the printing department of the Don Bosco Technical School, where boys are trained from the ground up and where journeymen are employed to turn out a wide variety of printed items, including hard-bound books, for the Salesian Order of Catholic churchmen. During our only face-to-face chat—approximately three years ago, we recall—you impressed us as having qualities rare in one individual. You showed yourself equally mindful of *both* quality and operating efficiency. You are obviously turning out more and bigger work, evidenced by the samples you send and what you tell us is being added in the way of equipment, including that for offset. The samples are *prima facie* evidence of quality being stepped up along with quantity. Keep on keeping on—the same way! Litho production of the three large paintings, including that of Saint John Bosco, in full color with gold for bands around pictures—and also stars in one—on 17x22 sheets gloss-coated on the printed side, is highly creditable. There is little of consequence to criticize constructively in the latest packet of samples, especially which would be meaningful to other readers. The book, *Conduct and Courtesy*, offers opportunity for two suggestions. The paper jacket in a nice blue and black on white, with the

ERIC GILL

Eric Gill became one of England's great philosophical artists. His wide range of work included sculpture, engraving, illustrations and a dozen or more books. He also designed a number of type faces, including *Perpetua*, in which this is set.

Gill's ideas on modern civilization and art, sex and life generally, dropped like bombs from his pen and chisel. He remains startlingly controversial today even as during his lifetime. An artist and thinker, he always thought of himself as a stonemason and craftsman.

DETROIT TYPESETTING COMPANY

1959 EAST JEFFERSON AVENUE • LOrain 7-5970 • DETROIT 7, MICHIGAN

Back page of stand-up calendar, changed each issue, seeks to inform customers and prospects in craft lore—object, to make it known craft is one of high intellectual standing. On 5½x5½-inch original, color is a cool red

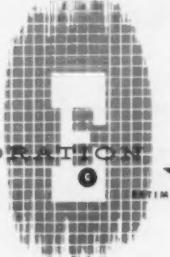
title reversed in the blue panel and the author's name reversed in the black band along the bottom, is of very good modern layout, and lettering of title in style similar to Libra type suggests religious flavor. It should catch the eye of bookstore visitors. The title

page is inconsistent. Of plain, reserved, over-dignified styling, the simple long and short line composition, very largely in roman caps, is reminiscent of title pages of nearly a hundred years ago. Granted that a title page doesn't require or shouldn't offer the glamor desirable on a jacket, the page should constitute a bridge between the jacket and cover and the necessarily plain text. The front margins are too narrow and the bottom margins are too wide around the regular inside pages. They should progress in width around the page—from left, to top, to front, to bottom. A pleasing ratio of proportion should be represented between the back in relation to the front, and the top in relation to the bottom. We appreciate the samples from the Vatican Polyglot Press of Italy. We expect to show some of these in an early issue.

Points on Suitability Here

HJALMER ERICKSON, Minneapolis, Minn.—It has been several years since we have seen copies of your church bulletin, on the title pages of which you come up with a fresh, new, and decidedly interesting idea each week. So we regret you didn't include a few with the samples we recently received. There is food for thought for our readers in the two letterheads of the investment company, your reset and the former one given you for copy. We believe in taking customers—lay folk—seriously. As a rule, they have no inhibitions or pet ideas as have most of those working with type. They call 'em, as baseball umpires say they do, "as we see 'em." Since it is more important that typographers should develop favorable effect upon lay folk than other craftsmen, since the latter represent a very small percentage of potential buyers of every product, the lay reaction is highly important. Your customer in this case was right in asking you to do something more conservative and dignified. Six of the eight lines of the old setup are in bold and extra-bold sans-serif caps with very little size variation; all are widely letter-spaced. The top main line is in Corvinus, a graceful and contrasty roman style, and the telephone number, forming part of the second line not in sans serif, is in a small size of one of the brush script styles. Most of the lines are comparatively short, yet all are flush left. With the lines so crowded, the extreme letterspacing results in jumbled effect. With the lines flush left and comparatively short, the whole piece is decidedly overweight on the left, right above where the name and address are to be typed. Your main improvement comes in getting the four names of officers and titles across the top of the sheet. The last of the lines on the original are overemphasized by position and contribute to lack of balance. The two main lines in the remarkably fine Lydian and the rest in a light sans serif, not extended, are all well arranged and in smaller sizes than the type of the original. The effect seems just what the customer ordered. Other readers are going to be able to compare reproductions of the two for themselves later on in a special column. Setting "Membership" in a vertical line of square-serif caps, with "Lutheran Church" a horizontal line crossing between the "M" and "B" of the vertical word, makes an interesting representation of the Cross on the Bethany Directory.

LETTERHEADS



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55 clarkson street new york 14, n.y. oregon 5-3084



Oregon Printing Week January 13 to 19

Original of top design by Hoflund-Schmidt Typographic Service, Denver, is in black and bright green. In dark green alone, the second by the Speer Press of Paterson, N.J., rates high for a florist. On warm-toned stock with orange color, original of Gilchrist-Wright is even better than reproduction indicates. Raymond F. DaBoll did one of Acorn Bookstore & Press (address now, Forest Park, Ill.) for his friend John Michael, proprietor. Credit goes to A. E. Markert Printing Co., New York, for striking Chromatone heading—original color a medium blue—and, to Abbott, Kerns & Bell, Portland, for last, printed in black and an unostentatious light brown hue.

XIV. THE USE OF INITIALS *from*

MODERN TYPE DISPLAY

*A Manual
In the Selection and Use of
Type and Ornament*



By J. L. FRAZIER

The use of initials in books antedates movable types. Initials came into existence with the hand-lettered books that filled the gap between the days of parchment rolls and the beginning of typography. In such books initial letters of most elaborate form are found.

The transition from hand decoration and illumination to the use of engraved wood blocks is shown in an interesting manner in the earliest printed books, an example being Fust and Schoeffer's *Psalter* of 1457. Initials were used continuously and with varying effects from the time these books were printed to the 18th century, when we find interesting examples of boxed initials and illustrative forms printed from copper.

The work of William Morris is responsible for a later stimulus to the extensive use of initials. Initials and illustrations used by him were of a strong, black character, and these, in connection with bolder types than those formerly used in book work, form some of the most characteristic and interesting examples of decorative printing ever produced.

During recent years there has been a decreased use of initials, especially big ones. Large or small, they featured decoration of a fashion designed and popularized by Geoffroy Tory, William Morris, and Frederic W. Goudy in turn. Such ornate initials are found today almost exclusively in deluxe, limited edition books, broadsides, and testimonials, items a printer is seldom called upon to turn out, and then only when there is some special reason for other than just plain letters.

Wondering if better typographers were foregoing patent benefits of initial letters because of any idea such had become

Here, excerpted from a new novel
by one of the most celebrated American authors,
is a story that you will not soon forget.

THE WAIFS

by WILLIAM FAULKNER

In the course of a writing career extending over many years, Nobel Prize winner William Faulkner has become increasingly concerned with the Snopes family, dealing with them often and well both in the short story and the novel. To Mr. Faulkner's legion of readers the word Snopes has become a part of the language, a common rather than a proper noun, connoting a type of Southern white who, springing apparently from nowhere, has pushed and wormed his way, step by slow step, to positions of power and preference. The Snopes technique for advancement is made up of equal parts of toughness and treachery; he is not troubled by any recognizable set of moral precepts.

This gives him an enormous advantage over the declining aristocracy of the region, his victim and natural enemy.

*In Faulkner's new novel, *THE TOWN*, of which the story here appearing is a part, the Snopes have taken over Jefferson City and operate it to their advantage. But always, from the far-flung ranks of the family, other Snopes are advancing on the citadel. The four children of one of these descend on Jefferson City, and the resultant chaos makes up the core of this story, one of the most uproarious tall tales in our literature.*

THE TOWN, published by Random House on May 1st, is available at all bookstores.

One morning—it was summer again now, July—the northbound train from New Orleans stopped and the first man off was usually the Negro porter—not the Pullman porters; they were always back down the track at the end, we hardly ever saw them, but the one from the day coaches at the front end—to get down and strut a little, while he talked to the section hands and the other Negroes that were always around to meet the passenger trains. But this time it was the conductor him-

self, almost jumping down before the train stopped, with the white flagman at his heels, almost stepping on them, the porter himself didn't get off at all, just his head sticking out a window about halfway down the car.

Then four things got off. I mean, they were children. The tallest was a girl, though we never did know whether she was the oldest or just the tallest; then two boys—all three in overalls—and then a little one in a single garment down to its heels, like a man's shirt made out of a flour or meal sack or

maybe a scrap of an old tent. Wired to the front of each one of them was a shipping tag written in pencil:

FROM: BYRON SNOPE, EL PASO, TEXAS
TO: MR. FLEM SNOPE, JEFFERSON, MISSISSIPPI

Though Mr. Snopes wasn't there. He was busy being a banker now and a deacon in the Baptist church, living in solitary widowhood in the old De Spain house, which he had remodeled into an antebellum Southern mansion; he wasn't there to meet them. It was Dink.

(Continued on Page 118)

Faulkner, now nearing sixty, still lives in his native Northern Mississippi.

Figure 131

Reprinted by special permission of the *Saturday Evening Post*. Copyright © 1957 by the Curtis Publishing Co.

passé we queried about 20 leaders some months ago. To a man, they replied they didn't consider initials per se "dated" typography, and would continue using them whenever and/or wherever they would function either practically or esthetically. Decreased use of initials stemmed from the increased cost of using them in an era of skyrocketing typesetting costs.

The current practice of leading magazines, with the most discriminating typography money can buy, on which typesetting costs are small in comparison to others, use plain letter initials regularly in leading articles. The page from a May issue of the *Saturday Evening Post*, shown as Figure 131 reduced above, represents characteristic use and serves as a model to exemplify points noted later in this article. Such plain-letter initials become out of date only when the particular type becomes out of date.

Initials serve as a practical as well as a decorative purpose and are by no means wallflowers. The use of initials, in fact, may properly be classed as a form of emphasis, for they indicate the beginning. When we see one of them in the middle of a page, for instance, the eye marks it as the beginning of a new thought.

Initials may be roughly separated into two distinct classes: plain, simple letters, and ornamental block characters in which

the letter proper is embellished by decoration surrounding it. The ornamental class covers a wide field, from those in which decoration is quite simple to those in which the decoration is elaborate, such as the square, floriated, pictorial, etc.

Plain initials, a larger size of the body or text type, or a different but harmonious style, are by far the most generally used, doubtless because they are the most practical. Considerations of appropriateness, which govern purely decorative initials to a certain limited extent and pictorial initials to a very marked degree, can not, of course, apply to the plain type character which has no particular suggestive value.

In ordinary bookwork or for marking a change of thought, a new beginning, or to emphasize an important section in an advertisement, plain two- or three-line initials of the same class of letter that is used for the body serve all required or desired purposes.

The same would apply to a scientific book in which ornamentation of any kind would be out of place. Natural design—that is, a pictorial illustration—seems appropriate only when it bears relation to the subject of the text, as, for example, floral initials in a book on the topic of botany.

It is quite obvious also that an initial containing in its decoration a suggestion

of some popular sport would be inconsistent on a theological treatise, while an initial letter suggesting studiousness would be equally out of place in a summer resort booklet.

Common sense should be a sufficient protection, however, against such manifest inconsistencies; the foregoing general statements are made to emphasize the great importance of the matter of appropriateness in the choice of an initial.

By far the greater portion of decorative initials offered by the type founders are of the conventionalized variety and may be used with appropriateness on many kinds of work, except, of course, when any decoration, whatever the kind, would obviously be out of place.

It would also seem quite unnecessary to state that the initials throughout a volume should be of the same style of decoration, but as inconsistencies in this respect occasionally come to light, it seems worthwhile to make the suggestion.

This brings out a very important point: In the use of initial letters, the same as with other elements affecting the harmony and artistic quality of letterpress printing, too much attention is frequently given to the constituent parts and not enough to the ensemble, i.e., the page as a whole.

The chief beauty and value of any element of type display, it must be remembered, rest in its power to harmoniously enhance the beauty of the ensemble of elements by supplying only its rightful proportion of merit to the whole display.

Properly to contribute to the strength, grace, and beauty of the entire display, it must, in a measure at least, lose its individual attraction. The initial must not be emphasized and thrown into high relief by other elements playing up to it. It should coördinate with all other elements in the production of a display having individuality and a pleasing appearance.

Various considerations govern the use of initials if they are to fulfill all practical and ornamental purposes without coming into conflict with the entire scheme.

For example, there is the consideration of size. No hard and fast rules may be laid down governing the size of the initial to be used, as much must be left to the designer if he is to be given full liberty in his efforts to stamp his work with individuality. Certain general statements, however, may be made.

When considering the size of an initial to be used, the page on which it is to appear must be regarded as a whole—not the width of a single column, if the matter is to be printed in two columns. The openness or closeness of a page must also be considered, for a larger initial may be used on a leaded page with ample margins than would be suitable on a page of small type, set solid and with narrow margins. While one has a considerable latitude in choosing an initial as regards size, there are limits beyond which he should not go.

Pause Stranger: You stand in

A Typographic Plant



The Birth of Printing

HERE METAL STAMPS CALLED TYPES ARE ASSEMBLED BY SKILLFUL HANDS INTO THE MASTER PATTERNS FROM WHICH THE VISIBLE WORD IS MULTIPLIED ★ ★ ★ FIVE CENTURIES AGO THE INVENTION OF MOVABLE TYPE OPENED A NEW EPOCH IN HUMAN HISTORY BY RELEASING THE COMMON PEOPLE FROM THE THRALDOM OF ILLITERACY AND SETTING THEIR FEET UPON THE ROAD TO SELF-GOVERNMENT ★ ★ ★ YOU WHO TRAVEL THAT HIGH ROAD TOUCH NOT WITHOUT REVERENCE THESE LEADEN SYMBOLS OF YOUR FREEDOM. REMEMBER YOUR INCALCULABLE DEBT TO THE COMPOSITOR WHOSE PATIENT, NIMBLE FINGERS BUILT FOR YOU LETTER UPON LETTER A THOUSAND STAIRWAYS TO THE STARS



THIS KEEPSAKE was printed on hand press on antique Strathmore Alexandra Japan paper by Emil Georg Sahlin, nationally-known Buffalo typographer, and distributed to members of Upstate New York Typographers Association and to members of Toronto Typographic Composition Association at combined meeting in Niagara Falls, Ont. The illustration of Gutenberg at work was taken from print dated 1440-1840; it was designed by A. Menzel, cut in wood by F. Unzelman, and printed by A. W. Schade in Berlin. Original keepsake distributed by Mr. Sahlin was 8½x14½ with deckle edge at bottom; colors were black and a reddish-brown. Mr. Sahlin has been a prize winner in several International Craftsmen's Poster-Stamp contests and has been many times among winners in various contests conducted by *The Inland Printer*

THE PRESSROOM

By George M. Halpern

Questions will be answered by mail if accompanied by a stamped envelope.
Answers will be kept confidential upon request.

Bronzing Process Will Produce Quality Gold Work

- Bronzing machinery should be in separate room to get best production
- Gold dusting, similar to bronzing but done manually, another method
- Gold stamping, using gold leaf, most costly process for materials

Last month's article on printing with gold ink discussed the method of applying the gold bronzing process. Because of the difficulties of printing with gold ink, many plants have found it more expeditious to use the bronzing process in achieving the quality of gold work the customer desires.

In view of previous remarks it might appear to be much more desirable to use the bronzing method in a plant. However, there are basic considerations which must be met before purchasing bronzing equipment. How much actual production time will be spent with this equipment? What is the actual cost per unit produced with this equipment? Are there facilities within the plant for meeting local and state health and safety requirements for use with such machinery?

While the bronzing machine may be portable, it is a fair-sized piece of equipment. Whether to use the equipment on more than one press in the plant, or to tie up one press exclusively, will depend upon the amount of gold bronzing work being done.

Is a sufficient amount of work produced, using this process, to warrant the initial capital outlay? If the answer is in the affirmative, will the unit remain portable or fixed? Portability or permanency of position will depend largely on the physical factors and the health and safety requirements.

Bronzing entails the use of gold powder used to dust each individual sheet. Because of the method of application and subsequent brushing of each sheet, particles of gold are constantly floating in the air. Although the dusting process takes place within an enclosure, the release of the sheet tends to scatter particles in the air. Within a relatively short time, the particles settle on surrounding equipment, stock, and personnel.

In practice, it has been found advantageous, therefore, to separate the press and bronzing machinery from the rest of

the pressroom. This may be done by partitioning the area devoted to bronzing.

Failure to separate a press and its affiliated bronzing equipment may result in loss of production time on other presses. The men and machines located near the operating bronzing equipment soon become annoyingly coated with the gold dust. Pressmen must frequently stop work to wash their hands; otherwise, green stain resulting from contact with the gold dust will be transferred to clean stock.

It is also irritating to pressmen, especially to those sensitive to metallic salts, when the particles settle on their eyelids, face, in nostrils, on hair, etc. Particles settling on rollers and into fountains tend to contaminate light-colored inks. This may necessitate additional press wash-ups and ink changes.

Health and Safety Necessary

There are many local and state health and safety regulations which must be met in using metallic powders. For instance, in some areas of the country, pressroom personnel using bronzing or any similar equipment must be served milk at specific time intervals. This is a precautionary measure to help prevent absorption of the gold dust particles by the lungs.

Conveniently located showering and washing facilities may be another require-

ment. Some states specify the type of ventilation required. Ideal conditions might even call for special air-conditioning units. Firms contemplating the purchase of bronzing equipment must, therefore, also take the costs into consideration.

As a matter of good business sense, it is wise to check all local and state regulations governing the use of such equipment. An analysis of all costs and other requirements may lead to the conclusion that it is more feasible and/or more economical to farm out such work. There are many bronzing specialty firms.

In terms of quality, gold bronzing may be considered the second best method for achieving brilliance with gold.

Gold Dusting Another Method

Gold dusting is still another method of reproducing with gold. It is essentially the same process as gold bronzing, but done manually rather than by machine. After the job has been run through the press for sizing, the specific area is dusted with gold powder by hand. Excess is brushed off by hand too.

The dusting applications and brushing or wiping off of the excess powder are done with absorbent cotton. As soon as the absorbent cotton piece which is used for wiping becomes contaminated by excess powder, a new one is substituted.

In practice, the delivery of sized sheets should be kept approximately 12 or 15 sheets ahead of the dusting process. More sheets than the number recommended would mean that the size might dry beyond the point where it could retain the

3M brand makeready is being processed in exposure unit to reduce spotting-up time by Kenneth B. Murphy, Minnesota Mining & Mfg. Co. representative, in demonstration given to printing teachers in Minneapolis. Printing students at Minnesota Vocational High School also were given demonstration



required amount of gold dust to achieve the brilliance desired.

Unless there are two or three persons working on the dusting and wiping operations as the press delivers the sized sheets, the pressman himself must operate his press on a stop-and-go basis. He can run only about ten sheets, stop the press, dust with gold, wipe the excess powder, and rack the finished sheets before beginning again. Racking prevents offsetting.

It is immediately evident that this process is an extremely expensive type of job in terms of unit cost of production. When, then, should this process be used? It is recommended only for those jobs under 500 impressions, and particularly for small-size jobs. The latter condition is mentioned because bronzing equipment is much more economically operated when attached to cylinder presses. The cost, even for small runs, will be quite high for the customer. The only other consideration which would warrant the use of this technique is the customer's willingness to pay the price.

Gold stamping is a process whereby gold leaf is bonded to stock by means of a heated form. This process produces the

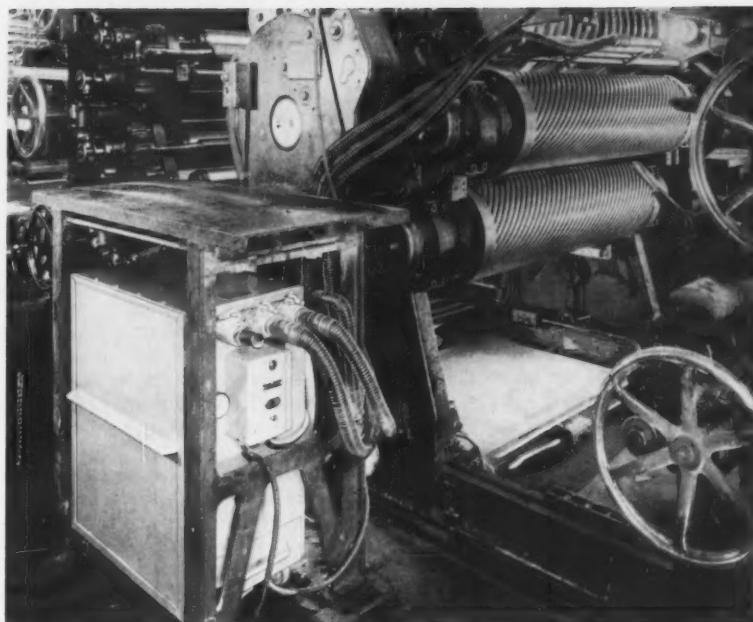
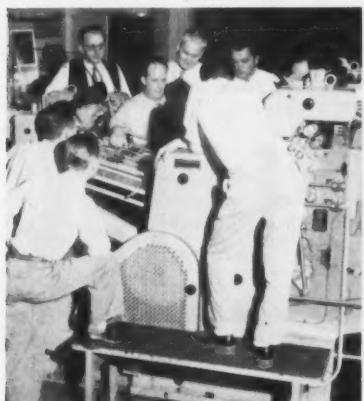
(Turn to page 120)

Miehle Starts Pressmen's School In Letterpress and Offset

A school for pressmen with courses in both letterpress and offset has been opened by Miehle Printing Press & Manufacturing Co., Division of Miehle-Goss-Dexter, Inc. Classes are held in the Chicago factory under the direction of Harry C. Lauchle, supervisor of technical training. The program is being extended to other cities.

The offset course is held Mondays, Wednesdays and Fridays from 5:30-8:30 p.m. The letterpress group meets Tuesdays and Thursdays from 5:30-8:30 p.m. Classes contain six to eight members. Information may be obtained from the company at 2011 Hastings St., Chicago 8.

Miehle's new school for pressmen in offset and letterpress is under the direction of Harry C. Lauchle (far side of press, third from left)



Magazine press operator reports improved printing is result of cleaning of paper before printing. Combination of vacuum and air pressure removes foreign matter, lengthens plate life, reduces wash-ups

Sheet Cleaning by Vacuum-Air Pressure Leads to Improvement in Printing Results

Improvement of quality in printing is one of the major objectives of printing plant operators. Faced with the common problem of paper dust, dry spray powder, and loose dirt, production workers at Popular Mechanics, Inc., Chicago, after much discussion, decided that one answer to quality improvement would be to clean the paper before printing. The question was whether a practical method could be developed at a usable cost.

The principal advantages of a sheet-cleaning device would include the removal of paper dust, dirt, and other foreign matter from the sheet just prior to printing. This would result, they believed, in a reduction of the number of wash-ups caused by plate fill-in, increase the average number of impressions per hour, lengthen plate life, improve the smoothness of the sheet for the quality printing desired and give a better, cleaner feel to the finished product.

A commercially-made sheet cleaner device, manufactured by the Oxy-Dry Sheet Cleaner Co. of Chicago, was used on a five-color, sheet-fed Cottrell press. Results soon showed both better printing quality and better press production.

A combination of air pressure and vacuum is used by the sheet cleaner for the cleaning job. Compressed air is forced against the surface of the paper sheet from one side of the cleaner head. Acting like a swiftly revolving brush, the air loosens particles of dust and dirt. A vacuum from

the opposite side of the cleaner head draws in the particle-laden air.

All of the loose material drawn up in this manner is pulled back to a vacuum blower differential unit. This unit supplies the head with both compressed air and vacuum.

A fine-mesh filter screens the air drawn back into the differential unit. All foreign matter is continually cleared off the filter and is collected into a separate holder. This method enables the vacuum system to maintain high pull at all times.

Pressmen working with the sheet cleaner unit have reported that the cleaner enables the use of dry spray on sheets every time the sheets go through the press without any adverse effects on backup register due to spray residue. In addition to saving wash-up time, stock is saved when restarting the press in getting up acceptable color.

The cleaner head replaces the press brush. It operates within $\frac{1}{8}$ inch of the sheet and less than one inch from the impression cylinder.

Barton Heads N.E. Electrotypes

A. Francis Barton, Back Bay Electotype & Engraving Co., Boston, has been elected president of the New England Electrotypes Association. Charles Rodd, Royal Electotype Co. of New England, Boston, is vice-president, and Kenneth Holmes, Holmes Electotype, Inc., Worcester, Mass., is secretary-treasurer.

English Develop Collobloc Letterpress Plates Which Incorporate Own Makeready

The Collobloc process of producing halftone letterpress plates which incorporate their own makeready was developed in England recently. This account was taken from *The Cornerstone*, house publication of Hawthorn Baker Limited.

The Collobloc process is a method of producing halftone letterpress printing plates which incorporate their own makeready. The method by which they are made is said to be simple, quick and accurate. There is no etching of metal because there is no metal. The plate is made from a colloid foil. Colloblocs are claimed to exceed copper halftones in their life. A quarter of a million run has been taken from an original Collobloc without signs of wear. They are no more susceptible to scratching than is copper. They can be cold and heat moulded by dry processes, and they can be cleaned along with the

rest of the form, provided that water is not used.

The basic material for the production of Colloblocs is a special foil made from a compound of various colloids, blended to insure suitable hardness without being brittle. The foil is available in two thicknesses, chosen according to the screen rulings required, 0.008 being used for coarse screen and 0.004 for fine screen halftones. This foil is sensitized in a chromium bath, dried, and is then ready for printing down.

A screen negative somewhat different from the customary halftone negative is required. It must show exact tone reproduction. To achieve this, the original is photographed in a simplified vertical camera through a Collobloc vignette contact screen. This screen negative is then placed on top of the sensitized Collobloc

foil in an ordinary printing down frame and is exposed to arc light for three to eight minutes, according to the thickness of foil being used. After printing down, the negative is removed and the foil is illuminated (fogged) for another 10 to 15 seconds so that the highlight dots are linked.

Next, the exposed foil is fixed to a grained rigid support, previously coated with an adhesive. This support can be any thickness, and can be matt aluminum sheet, offset zinc, hard rubber sheeting or plastic. A mangle is used for this operation to ensure perfect adhesion.

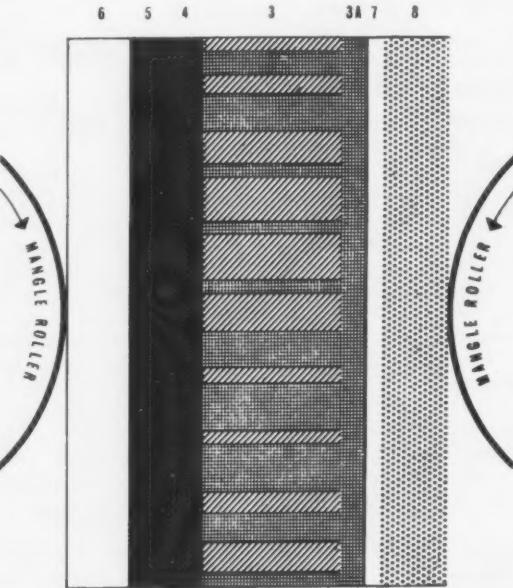
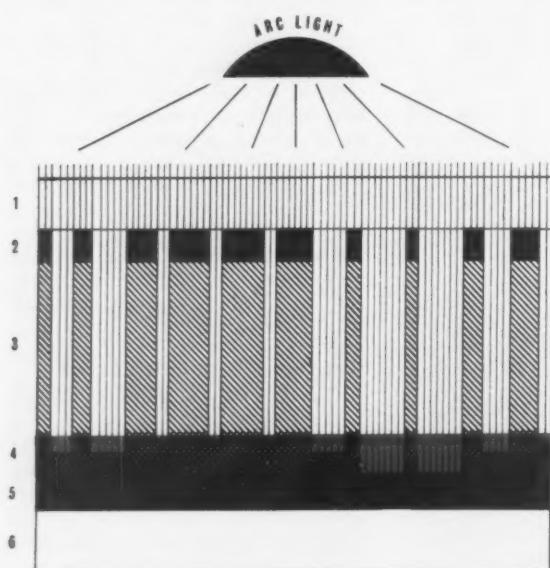
The Collobloc is then developed. This operation takes the place of etching in conventional halftone production. It is extremely simple, however, merely calling for washing out in hot water (approximately 113° F) for about five minutes. This washing out removes the temporary paper support of the original Collobloc foil, dissolves away the separation layer entirely, and then dissolves away those parts of the foil which have not been affected by light, for sensitized colloids have

A—(Below)

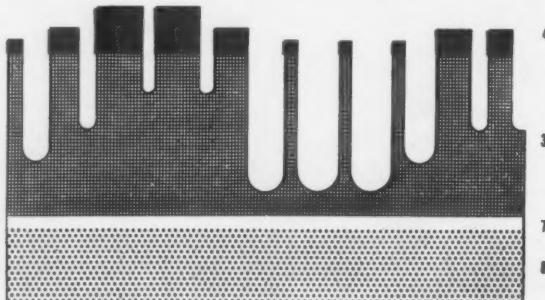
Diagrammatic cross section showing printing-down of Collobloc foil. (1) Glass of printing-down frame. (2) Screen negative (light passes through in varying intensity represented by the widths of the vertical columns of light). (3) Collobloc foil, depth layer, showing light passing through. (4) Collobloc foil, relief layer. Light penetrates in depth in direct proportion to its intensity, equivalent to tone values of original: pin-point highlights just reach it, middle tones go halfway, shadows reach the separation layer. (5) Collobloc foil, separation layer. (6) Collobloc foil's paper base, temporary support for colloid layers.

B—(Right)

Transferring exposed foil to metal support. (6) Temporary paper base. (5) Collobloc foil, separation layer. (4) Exposed Collobloc foil, relief layer, with light-hardened portions. (3) Exposed Collobloc foil, depth layer, with light-hardened portions, including (3a) over-all hardening at top caused by 10-second fogging with arc after removing screened negative, to link ultimate base of highlight dots. (7) Adhesive. (8) Permanent metal support.



C (right, below)—Developed Collobloc on metal support, ready for mounting and printing without makeready. (4) Makeready incorporated in block, at printing surface, formed from Collobloc relief layer. (3) Depth layer, showing depth of "etch" achieved by developing in hot water, and highlight dots linked at base. (7) Adhesive. (8) Permanent metal support.



the property of being hardened by exposure to light, which renders them insoluble in water.

Where the screen negative has allowed the arc light to pass through, the foil has been hardened. Where the dark areas of the negative have kept out the arc light, the colloid has been left in its soluble condition.

Highlights of the original picture (dark areas of the screen negative) have been left soluble and shadows of the original picture (light areas of the screen negative) have been hardened.

A greatly magnified cross section of the developed Collobloc would look like diagram C. It is important to appreciate that the side of the foil exposed to the arc light has been turned over and has become the base of the printing block. The red in the three diagrams, representing the relief layer in each case, shows the somersault taking place. A fine-screen Collobloc is only 0.004-inch thick, but the degree of relief is easily seen and felt.

There remains one point to be explained: how the built-in makeready has been achieved. Look at diagram A again. The light has penetrated the screen negative in varying amounts, according to the size of the halftone dots. Where much light has passed through (the light areas in the negative and, therefore, the shadow areas in the original), the light has penetrated right through the depth layer of the colloid "sandwich" and has gone on into the relief layer.

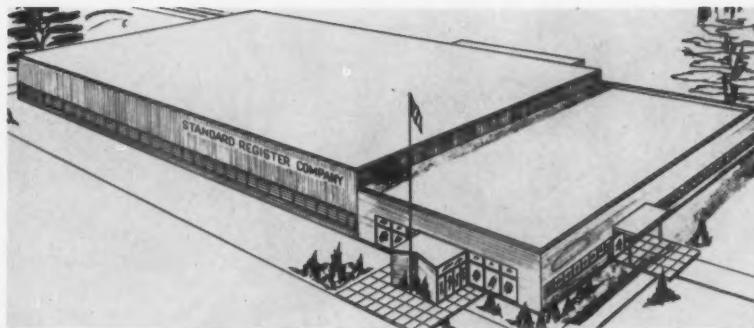
The depth layer is made of clear colloid, which does not obstruct the passage of light. But the relief layer is made of a colloid with a dark brown pigment incorporated in it. This coloring acts as a brake upon the passage of light.

If the light is strong, it can penetrate right through even this murky layer, to the separation layer, where it stops dead because this layer is of a colloid colored black.

If the light beam is weak (the pin-point beams which have passed through the dark areas of the negative representing the highlights of the original), the depth layer is passed through, but only a minute portion of the darkened relief layer is penetrated. Thus, we have columns of the depth layer hardened by the action of the arc light right through from top to bottom, but only portions of the relief layer have been hardened. The depth of the relief layer, which has been hardened on the tips (printing surface) of the halftone dots, varies according to whether the dots are highlight dots or shadow dots.

The shadow dots are higher than the highlight areas, proportionate to the darkness of the shadow wanted in the letter-press reproduction. This gives a relief printing surface which makes the addition of makeready unnecessary.

The metal plate is dried, cut to size and mounted in the usual way.



Construction has started on a new \$2-million Standard Register Co. plant located in Fayetteville, Ark.

Standard Register Constructing New Plant for Business Forms

The Standard Register Co., Dayton, Ohio, began building its new \$2-million plant in Fayetteville, Ark., on April 10, according to an announcement made by M. A. Spayd, president of the business forms company. He added that the new plant will be the company's fifth major manufacturing unit and it will mark the first step in the development of Standard's newly-designated Midwest Division.

The first unit of the new plant will contain 95,800 square feet of floor space. Of this, 71,800 square feet will be for manufacturing, shipping, and other factory facilities; 24,000 square feet will be assigned for office and preparatory operations. Approximate cost of the first unit has been set at more than \$1-million with an additional \$1-million earmarked for equipment.

The one-story building is to be of contemporary design, with sidings of ribbed aluminum, brick, and glass. The interior will be arranged so that work will follow a natural and efficient flow through office, factory and shipping areas.

In its first phase, the Fayetteville plant will manufacture marginally-punched

Trademark Infringement Suit Upheld on "Snapout" Forms

The Snapout Forms Co., Chardon, Ohio, is the lawful and sole owner of the trademark "Snapout" for business forms "in all manner and styles of display and arrangement," according to a decision in the United States District Court, Chicago.

W. L. Carson, Snapout Forms vice-president, has stressed that the trademark and the patent registration No. 286,910, granted Sept. 8, 1931, were ruled good and valid.

The decision stemmed from a trademark infringement suit filed by the patent holder against a Chicago company. According to Mr. Carson, the defendant was forbidden to use "snapout" or "snap-out" in its name, telephone listings, advertising, or on display cards, signs or business forms.

continuous business forms and Zipserts, with production slated to begin in December. Plans are already being considered for expanding the Fayetteville operation into a fully integrated unit.

Construction of the Fayetteville unit is part of a ten-year expansion plan announced a few months ago by Spayd. The program was started with the marketing of 300,000 shares of stock in the fall of 1956, the first public offering in 40 years. Since then, Standard has begun construction of a 64,000-square-foot addition to its York, Pa., plant and is formulating plans for further expansion of the manufacturing facilities in Dayton, Ohio, and Oakland and Glendale, Calif.

SPPA Decal Committee Formed With Wm. N. Fraser As Chairman

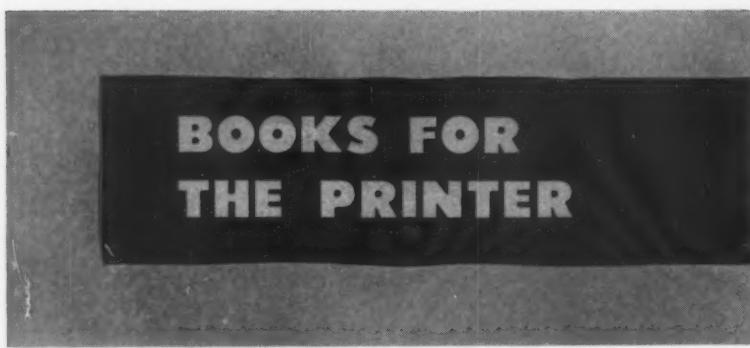
The Screen Process Printing Association's decal committee, under the chairmanship of William N. Fraser, W. N. Fraser Co., St. Louis, Mo., has recently been appointed to plan a program of benefit to decal producers.

Other members are Lee Moore, Continental Decal Co., Sparta, Mich.; Roy O. Carter, Jr., Decals, Inc., Dallas; Robert Morse, Morse Decals, Inc., Los Angeles; Fred Elliott, National Decalcomania Corp., Philadelphia; Thomas H. Sorenson, Sorenson Co., Delmar, N.Y., and Max Palm III, Palm Brothers Decalcomania Co., Cincinnati.

Program possibilities include developing operating financial ratio studies, organizing an advertising program, developing a set of trade practices and a code of ethics, requesting suppliers' co-operation in developing new materials and supplies for the decal industry, standardizing various types of decal specifications, and collecting information on machinery and materials used in the decal industry.

Chromatone Joins Polychrome

Chromatone Printing Ink Co., Inc., New York City, has become the ink division of Polychrome Corp., Yonkers, N.Y.



The Inland Printer maintains a Book Department and copies of the Book List may be obtained by writing the magazine, 79 West Monroe St., Chicago 3, Ill. When so noted, books reviewed here may be obtained by sending money order or check with order. Price includes 35¢ handling charge.

Type and Space Calculator

TYPE MATTER AND SPACE CALCULATOR (Henry B. Dean, 72, Faversham Ave., Bush Hill Park, Enfield, Middlesex, England. 37 cents).

The percentage of additional space required when matter is reset in a larger font, amount of space saved when matter is reset in a smaller font, additional matter that can be accommodated when reset in a smaller font, and the amount of original matter that can be accommodated when reset in a larger font are charted in the range from 5-point to 12-point type. This six-page folder is claimed to be unduplicated in any way and should be of use to printers, estimators, layout artists and others.

Ready-Made Advertising Art

IDEA ART PORTFOLIO #3 (Idea Art, 307 Fifth Ave., New York 16. \$27.50).

"Art in Season" is the theme for this new workbook of 72 "light touch" situational drawings which can be reproduced for advertising purposes. Cartoon illustrations related to the four seasons are accompanied by copy suggestions and a supplement of sports subjects.

A section of cue sheets is intended to stimulate ideas on the possible applications of the illustrations. This portfolio has sectional index dividers and a ring binder. A five-day free examination is offered.

Putting Out Small Publications

EDITING AND PRODUCING THE SMALL PUBLICATION, by Edith Hay Wyckoff (THE INLAND PRINTER Book Department. \$5.30).

A book to serve as a guide for the beginner and as a refresher for the experienced editor-production manager, it should answer all the questions that arise in operating a small journal, small-town newspaper, bulletin, house organ, or whatever. It is written by a woman who started her own weekly paper in the small town of Locust Valley, Long Island, N.Y.

From her experience in how to do it and in discovering the dearth of textbooks on the subject, she has covered in detail

such aspects as editorial operations, correspondents, libel, makeup and headlines, printing and production, pictures, advertising and many more.

Directory of Safety Movies

NATIONAL DIRECTORY OF SAFETY FILMS (National Safety Council, 425 N. Michigan Ave., Chicago 11. \$1).

Information on films on safety, first aid, fire prevention, and civil defense is contained in this directory describing more than 1,200 films available for purchase, rental, or loan.

Information on millimeter size, running time, color, year of production, and a brief summary of the plot are included with the listing of distributors and also those which limit distribution to specific geographical areas. Subjects covered are industrial, commercial, transport, and others.

Hand-Drawn Trademarks

SIGNATURES AND TRADEMARKS, by Rand Holub (Watson Guptill Publications, Inc., 24 W. 40th St., New York 18. \$2.75).

This book is written with the idea that the hand-designed signature can have an individuality and excellence of design that machine-made lettering lacks. Pages filled with rough idea sketches for signatures are shown with the finished product and a drawing in reverse. Comments are made to indicate reasons for the final choice. Store names, letterheads and envelopes, and trademarks are included.

Personnel Administration

PERSONNEL ADMINISTRATION, by Paul Pigors and Charles A. Myers (THE INLAND PRINTER Book Department. \$6.35).

This third edition, like the earlier ones of 1947 and 1951, is based on the point of view that although personnel administration is a staff function, it is a line responsibility. Progress in organizational planning and executive development, and in other areas, has been incorporated.

The book covers the range of recognized personnel activities and utilizes many detailed case studies to illustrate

actual personnel problems and how they have been dealt with. Questions to stimulate a critical understanding of the problems are included.

Interviewing employees in handling personnel problems, diagnosing organizational stability, the foreman's place and function, and changing work assignments are a few of the many topics covered. This is a comprehensive book for administrators and students of management and contains an extensive bibliography.

National Trade Associations

DIRECTORY OF NATIONAL TRADE ASSOCIATIONS, by Jay Judkins (Superintendent of Documents, Government Printing Office, Washington 25. 40 cents).

Names, addresses and chief executives of trade associations and allied organizations are listed in this supplement of the 1949 directory, *National Associations of the United States*.

The introduction gives information about trade associations and their budgets, membership, activities and other items along with a listing of current Department of Commerce publications. National societies of engineers and information centers on businessmen's associations are included in the appendixes.

Punctuation As Matter of Taste

PUNCTUATION, by G. V. Carey, Cambridge Authors' and Printers' Guides VI (Cambridge University Press, 32 E. 57th St., New York 22. 75 cents).

Punctuation is sketchily covered in this little book in which the author stresses consistency over adherence to hard and fast rules. He expresses his own preferences on the subject, includes examples of correct, incorrect, accepted and preferred styles of grammar, and leaves the reader to decide for himself. The book was written and published in England.

This is the book jacket to *Star of Macedon*, fruits of a printer's retirement. Karl V. Eiker retired in 1950 as manager of Byron S. Adams, Washington (D.C.) printing plant after 16 years there and many more in other printing jobs. This historical novel about ancient Macedon is his first published work. Publisher is G. P. Putnam's Sons



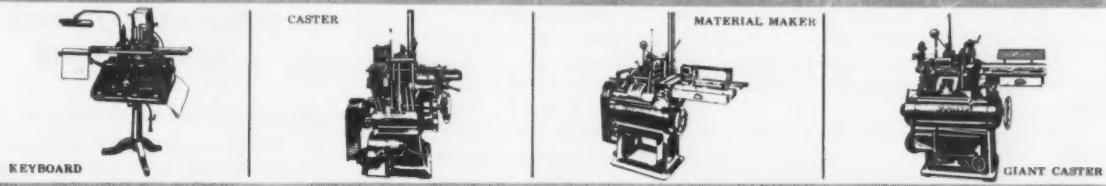
In addition to the high quality, eye appealing typography inherent in *all* Monotype composition . . . that actually costs less from copy to press . . . with the new 1517 Monotype Typesetting Equipment you can get

SEVEN COMPLETE ALPHABETS FROM ONE MATRIX CASE!

The new 1517 Monotype brings greater efficiency and flexibility to your composing room. Without leaving the keyboard you can set Roman, *Italics*, **SMALL CAPS** and **Bold Face**—*a total of 255 characters*. With Monotype, only one matrix is needed to produce an unlimited quantity of the same character. Saves endless time on catalog pages, charts, technical books and booklets, listings, etc. . . . anywhere that a variety of alphabets is needed.

As a matter of fact the *text of this advertisement* was set on one “take,” utilizing seven alphabets. No key-bar or matrix case changes had to be made to set these seven alphabets.

Remember, in addition to the above special advantages of the 1517 Monotype Machine—at no additional cost—you get automatic quadding, can set copy up to 60 picas wide with no “penalty” charge, get sharper, cleaner reproduction . . . make AA’s without resetting a whole line . . . in fact, **Monotype costs you less from copy to press**. Investigate the advantages of Monotype today.



LANSTON MONOTYPE COMPANY

A DIVISION OF LANSTON INDUSTRIES INCORPORATED

24th & Locust Streets • Philadelphia 1, Pa.

BRANCHES: Atlanta • Chicago • New York • Philadelphia

DISTRIBUTORS: Rocky Mountain: A. E. Heinsohn Inc., Denver, Col.

South America: Companhia Lanston Do Brazil, Rio De Janeiro

Canada: Manton Brothers Ltd., Toronto

IP

LANSTON MONOTYPE COMPANY

24th & Locust Sts., Philadelphia 1, Pa.

Send me complete information on the 1517.

I am am not a Monotype owner.

NAME _____

FIRM _____

ADDRESS _____

CITY _____ STATE _____

For references, the body copy of this advertisement is set in Monotype faces of the Century Schoolbook family with a single matrix case on a 1517 machine. The headline and signature are set in 20th Century Ultrabold Extended 614. Set by Davis & Warde, Inc., Pittsburgh, Pa., an outstanding typographer and commercial printer.

WHAT'S NEW?

IN EQUIPMENT AND SUPPLIES

Harris-Cottrell 8-Color Web Offset Press Shown

The new Harris-Cottrell high-speed, eight-color, web-fed offset lithographic printing press was unveiled last month at Poughkeepsie, N.Y., by the two companies which participated in its development, Harris-Seybold Co. and Western Printing and Lithographing Co.

The press was designed for mass production of quality commercial printing and publications. It is now in commercial operation after months of engineering tests at Western P&L's Poughkeepsie division plant. It was built in the Westerly, R.I., plant of the Cottrell Co., a subsidiary of Harris-Seybold.

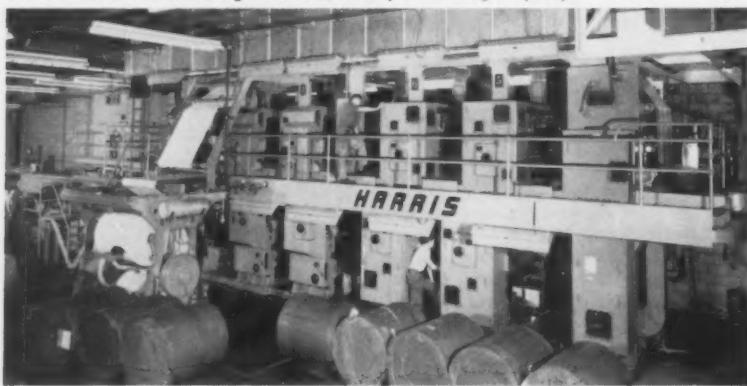
Research and development work on the press by Harris-Seybold led to the signing of a "cooperative development contract" between Western P&L and Harris in 1953. Under the contract terms, Harris was responsible for the design and manufacture of the huge press, and Western was responsible for solving operating and printing process problems.

Known as the Harris-Cottrell Model LGC, the press handles a web of paper 50 inches wide and has a 43-inch cutoff. It is presently operating at 1,000 fpm.

Five major design requirements are features of the press, according to Harris-Seybold:

1. High-quality reproduction at high speed.
2. Paper handling without causing any marking.
3. Accurate register between colors.
4. An open design for easy and efficient operation by the press crew.

Over-all view of new Harris eight-color web offset press at Poughkeepsie plant of Western P&L Co.



Chief pressman controls new Harris web offset press from a "console panel" at delivery end

5. Accurate and high-speed sheet delivery from the press.

The press prints four colors in sequence on one side of the paper, then dries and chills the web before putting down four colors on the other side. Marking is eliminated because the inked portion of the paper is dried before it touches anything.

Printing is blanket-to-impression cylinder, not blanket-to-blanket. The press is of unit-type construction, with a common impression cylinder for each two colors. A fifth unit may be added.

Paper is fed from a three-reel roll stand with an automatic paster. After printing, it is cut into sheets and deposited at one-quarter press speed in one of two piles by a Cottrell double delivery mechanism, said to be the fastest ever built. Press design also will accommodate a high-speed Cottrell magazine folder when required.

A paper tensioning device at the roll stand measures and controls the "rate of feeding" of the web of paper. This is distinguished from the traditional method of "constant holdback" of the web.

Space between units is 2 feet, 4 inches; with 5 feet, 11 inches of headroom, providing maximum operation accessibility. The press is 72½ feet long, and with its dryers is 26½ feet at its tallest point.

For information: Cottrell Division of Harris-Seybold, Westerly, R.I.

New Sizes of Fortune Extrabold

Bauer Alphabets, Inc., announced last month the casting of the 10- and 12-point sizes in the Fortune Extrabold series. Both sizes are now carried in stock. With the addition of these two sizes, the typographer now has available the complete size range in the entire Fortune series.

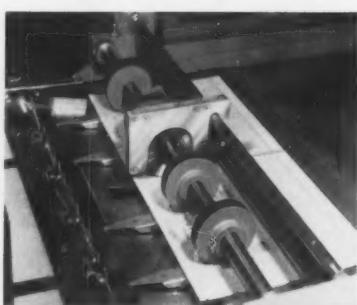
For information: Bauer Alphabets, Inc., 235 E. 45th St., New York 17.

Both 12 point (shown below) and 10 point have been added to Bauer's Fortune Extrabold series

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLM
NOPQRSTUVWXYZ
1234567890

Slitter for High-Speed Collator

Development of a new slitter that can be attached to any Speed-Klect Collator has been announced by Didde-Glaser,



Slitter attachment fits all Speed-Klect collators

Inc. Clean sharp cuts on all types of work are made by the slitter; it operates on a rotary cutting principle.

The slitter permits work to be slit to size at high speed as it comes off the delivery belt of the collator. Any model of



**the free-lunch type of selling
is dead as a dodo!**

The customer always knew who was paying the bill. Nowadays, you have to put the premium into the product—and printing is no exception.

But the best of inks and plates is wasted unless you can transfer their excellent qualities to virgin paper. To do this with greatest fidelity is our Ideal objective.

On Lithographic presses, use Lithocraft (black synthetic) Master-lith (vulcanized oil) or Ideal's new Graytone rollers. Of course, you'll want to use Ideal's Plast-O-Damp System of Measured Moisture, and share the benefits of this revolutionary new process.

IDEAL ROLLER & MANUFACTURING CO.

CHICAGO, ILLINOIS 2512 West 24th Street
LONG ISLAND CITY, N.Y. 21-24 Thirty Ninth Avenue

HUNTINGTON PARK, CAL. 6069 Maywood Avenue
CHAMBLEE, GEORGIA 5100 Peachtree Road, NE

the Speed-Klect collators may be fitted to the slitter.

Use of the slitter eliminates extra cutting operations, cuts down on storage of work and rehandling in the shop, and permits speedier delivery schedules.

For information: Didde-Glaser, Inc., 24 W. 6th Ave., Emporia, Kan.

Cutter-Creaser Press

To meet the demand in the packaging field for a press to be used exclusively for converting operations, Original Heidelberg has introduced a cutter and creaser model to its press line. Basically, the new 21x28 Original Heidelberg cutter and creaser has the same principle and features as the cylinder printing press except that it has been adapted to converting operations.

Creasing, scoring, embossing, slitting, and perforating can be done on the press. The unit will accommodate both 0.937-inch and 0.918-inch dies. Bed plates for both sizes permit underlay to be placed easily under the form between bed plates and bed.

Additional features incorporated in this press include a 2,000-pound, precision ground cylinder locked on impression; slitting, scoring, and perforating heads; additional side standards and register facilities for running two-up, and four traveling feedboard grippers that require no adjustment for size or weight of stock.

Other highlights found in the cylinder press model are retained in the cutter and creaser model.

Specifications include the handling of up to eight-ply board in sheet sizes from 4 1/2 x 6 3/4 to 21 1/4 x 28 3/4, with a maximum speed of 4,000 iph.

For information: Heidelberg Western Sales Co., 118 W. 12th St., Los Angeles 15, Calif.

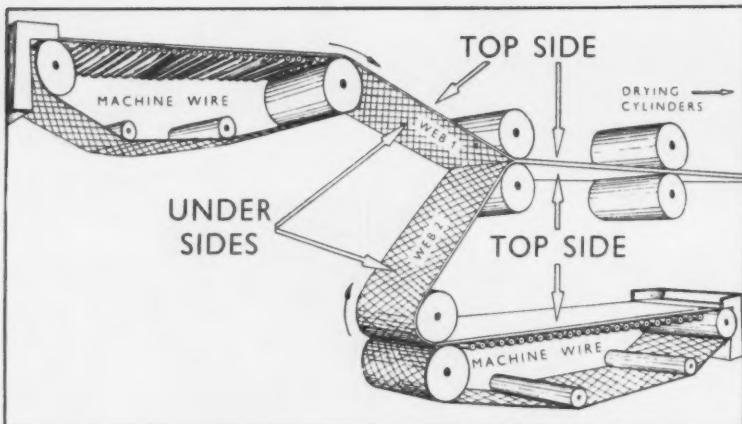
High Dimensional Masking Plastic

A new high dimensional masking plastic has been developed by N. Teitelbaum Sons, Inc. This masking medium, called Goldenplast, is made from vinyl and is on a thin 0.005 base. It is a translucent orange in color, easy to score and easy to cut, according to the announcement. Goldenplast is available in rolls and in sheet sizes from 20x27 to 54x78.

For information: N. Teitelbaum Sons, Inc., 261 Grand Concourse, New York 51.

Wove Paper Envelope Line

Available from Hammermill Paper merchant distributors is a new line of Hammermill Wove Envelopes made by United States Envelope Co. Base fibers include Hammermill's exclusive Neutralcel pulp, which is said to impart improved bulk, formation and opacity to this white stock. The line includes 96 items in 6 1/4, 6 3/4, 9s, 10s and Monarch sizes.



Twin wire papers offer two top sides for printing surface. Wire marks on under sides are exaggerated

Spartan Agate for TTS Setting

The growing trend to sans serifs for classified ads has resulted in Mergenthaler Linotype's development of Teletype Spartan Book with Heavy for box scores and other agate material transmitted on press wire circuits as well as for classified.

This new type, designed for TTS composition on 11 picas from circuit agate transmission, can also be used for local perforation. Special short descenders are available so the 5 1/2 point can be cast on a 5-point slug. Lower case a's are available in Roman and Greek form. Lowercase alphabet length is 88.47 points.

A Special No. 5 version is for manual composition where maximum word count is desirable. To achieve this, a lowercase alphabet of only 78 points was designed. It uses the caps, points, figures and spacing material of the regular TTS font. Short descenders and Roman and Greek a's are available in this version.

For information: Mergenthaler Linotype Co., 29 Ryerson St., Brooklyn 5, N.Y.

Two versions of Spartan agate for classifieds

LINOTYPE'S 5 1/2△100 SPARTAN BOOK (set on 5 pt. slugs)

BOYS—Stock work, to \$50; 40-hr, 5-day week. Free hospital, life insurance. Apply 10-5, 3rd floor, Marberry Instrument Co., 983 Southern Blvd., Riverside.

CASHIER for quiet, residential hotel on East Side, night shift. Experienced, to 50 yrs. Bookkeeping exp desirable. Apply Mgr. Hotel Kilbourne, 1 E 7th St.

CASHIER-MANAGER for high-type restaurant, 35-45 yrs. Must be high school grad, minimum 5 yrs exp. Apply in person only. Black Horse Inn, 147 North St.

CLERK, publishing co. Apply for bright young man with some college. \$45 start. Call Mr. Jones, AL 5-4686. Ext 189.

LINOTYPE'S 5 1/2△100 SPECIAL NO. 5 (set on 5 pt. slugs)

BOYS—Stock work, to \$50; 40-hr, 5-day week. Free hospital, life insurance. Apply 10-5, 3rd floor, Marberry Instrument Co., 983 Southern Blvd., Riverside.

CASHIER for quiet, residential hotel on East Side, night shift. Experienced, to 50 yrs. Bookkeeping exp desirable. Apply Mgr. Hotel Kilbourne, 1 E 7th St.

CASHIER-MANAGER for high-type restaurant, 35-45 yrs. Must be high school grad, minimum 5 yrs exp. Apply in person only. Black Horse Inn, 147 North St.

CLERK, publishing co. Apply for bright young man with some college. \$45 start. Call Mr. Jones, AL 5-4686. Ext 189.

Twin Wire Printing Paper

Printing paper with two identical top-side printing surfaces and no wire marks, is the feature of the line of papers put out by Tullis Russell & Co., Ltd., London, Eng.

Called Twin Wire papers, the stocks are made from the wet ends of two paper-making machines, with each machine wire forming a separate web of paper. The under sides of each web, pitted by the mesh of the machine wires, are joined together while still wet and passed on to the drying cylinders as a single sheet of paper. The result is said to be surface perfection on the two top sides with the under sides completely enclosed.

The line consists of three brands: Melotex Twin Wire which is available in matt and smooth finishes in white, cream, and pure white; Artine Twin Wire, in white and tinted, in six shades; and Ivorex Twin Wire, smooth and matt in pure white, white, and smooth tinted, in nine shades.

For information: Tullis Russell & Co., Ltd., Ivorex House, Upper Thames St., E.C.4, London, England.

Color Convertaplate Process

Jahn & Ollier Engraving Co. has introduced a new technical process which converts original fine screen color plates to the larger screen used in newspaper color printing. It is called the convertaplate process.

J&O convertaplates are made from original fine screen four-color process printing plates. No original art is used. The end result of the process is a four-color ROP 65- or 75-line screen set of printing plates.

Any fine screen material, of 100- to 133-line screen, may be converted. The material in the original reproduction, or any portion of it, may be enlarged or reduced to any desired size or rearranged in any way for an effective newspaper ad.

For information: Jahn & Ollier Engraving Co., 817 W. Washington St., Chicago.

Colwell Demonstration Kit For Three-Color Printing

The increasing use of color in every phase of American living is encouraging printers everywhere to make use of the improved Eastman short-run three-color process. A kit of demonstration units consisting of printed samples, color separation negatives and other essentials in three-color offset printing is being offered by the Colwell Colour Division of the Colwell Press, Inc.

The Colwell Colour Kit contains these components of supplies, materials, and basic working information:

1. Three sets of color separation negatives in 150-line screen of subjects selected by the buyer from a choice of six.
2. Finished proofs of all three subjects, together with progressive press sheets.
3. Three correctly angled tint strips and an LTF Sensitivity Guide for plate and press control.
4. One-half pound of each of the special Kwiklith inks used in this process.
5. Complete instructions on the special requirements of platemaking and press work.

Colwell's three-color shop was designed by the engineers of Colwell Litho Products, manufacturers of the Colight line of lithographic equipment. Facilities are designed not only to serve Colwell's own printing needs, but also to provide color separation negatives or positives to other printers.

This process is quite involved, requiring especially trained technicians working with highly specialized equipment. Technicians were sent to the Eastman Laboratories in Rochester, N.Y., for extended instruction periods. Training programs for cameramen and other printing workers were held by Colwell to help perfect methods and materials.

New flexographic press by Packer Mfg. Co. prints and completely processes standard business forms



Trained technicians and specialized equipment are employed in turning out three-color separations

To insure good register in the final printed piece, many precautionary steps are taken. The shop temperature is held at a constant 70° and the humidity at 50 per cent. Film is punched before separating and fitted onto pin bars during the camera operation.

For the stripping operation, one flat is made and each separate color negative is fitted by means of pin bars and the punched holes in the film. This method insures register for each of the three colors for all of the subjects on the plate.

Proper exposure is insured through the use of an Esser Exposure Integrator and an LTF sensitivity guide. During the press run, the proper ink quantity of each of the tri-color inks is adjusted to the proper level through the use of readings taken by a reflective densitometer on a 70 per cent tint bar. The bar is stripped into the flat to run parallel to the gripper edge of the sheet so that readings can be made across the entire sheet.

Colwell Colour is equipped to enlarge or reduce any transparency from 35 mm through 5x7 and give same size separations of 8x10 transparencies. Though no hand correction is done on the finished separations, a certain amount of over-all correction of color can be accomplished through proper camera exposure settings.

For information: Colwell Colour Division, 501 S. Sixth St., Minneapolis 15.

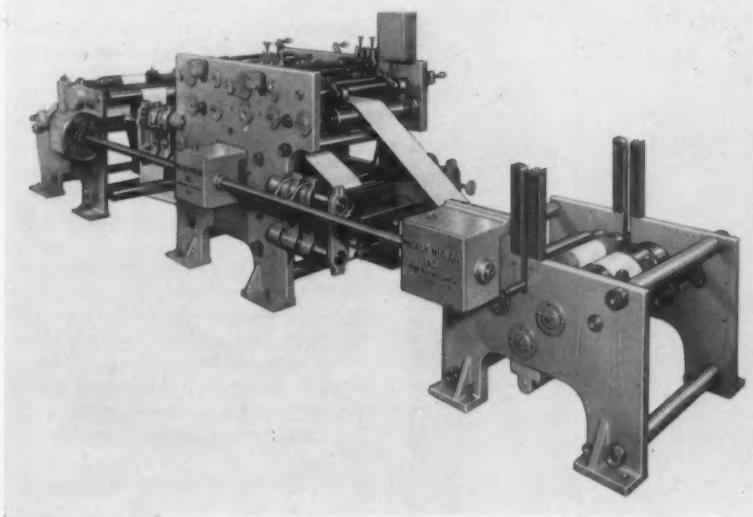
Optional Visual Safety Guards

R. Hoe & Co., New York City, and Nolan Corp., Rome, N.Y., are offering the Brett-Guard visual safety guard as optional equipment with their stereotype saws.

Business Forms Press

A new model business forms press which is called one of the most versatile ever offered has been announced by the Packer Mfg. Co. Printing by flexography from roll stock, this press completes an entire series of processing operations in one pass of the web at operating speeds of up to 800 fpm.

The standard press is furnished with either two, three or four color stations.



Additional processing units, including numbering, punching, and perforating units for either 17- or 22-inch forms, may be added in any quantity. The press also permits cross, skip or angle perforations and provides continuous chain or standard file hole punching.

Other features of the Packer press are the barrel or straight type numbering mechanism which adjusts to various stock weights without punch-through or offset, and the Packer exclusive Feather Touch hydraulic control for equalized press impressions and positive color throw-outs.

For information: Packer Mfg. Co., Green Bay, Wis.

Hickok Pile Inserter

A newly improved Hickok Combination Pile Inserter now makes it possible automatically to insert paper, blotters or board between any desired number of sheets of paper from a minimum of four up to 125 or more. Change-over from handling lightest paper to chipboard is accomplished by the push of a button with no mechanical changes necessary, according to the manufacturer.

For inserting paper, suction is used. With board or blotters which frequently have uneven surfaces, a rubber push finger is used. The Hickok combination inserter is available with suction or push finger attachment or both, so that one machine can perform the insertion of any material, whether paper or board.

For information: W. O. Hickok Mfg. Co., Box 423, Harrisburg, Pa.

Newspaper Bundle Tying Machine

B. H. Bunn Co. has developed a newspaper bundle tying machine especially designed to meet the needs of country and small town newspapers.

The model 18 can handle bundled and rolled newspapers up to 18 inches in width and is particularly adaptable to bundles of varying widths. It wraps the twine around the newspaper to the proper tension, ties the twine into a nonslip, double loop knot and then cuts the twine. The operator simply places the material in position and steps on the foot trip.

Principal advantages of the machine are its speed and uniform tightness of the tie. With the Bunn newspaper tying machine, the average package can be tied in less than two seconds.

Power is supplied by a standard model 110 ac single phase, $\frac{1}{4}$ h motor. Floor

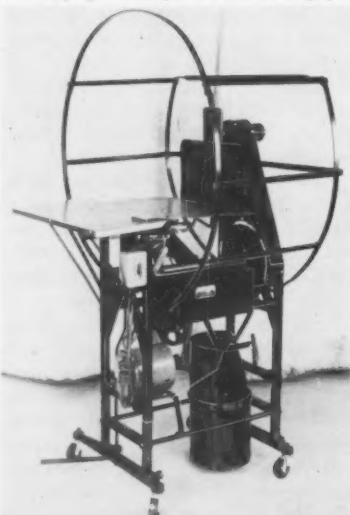


Insertion of blotters or board between sheets is now automatic with Hickok combination pile inserter

space required is 35x34 inches. The work table is 35 $\frac{1}{2}$ inches above the floor.

For information: B. H. Bunn Co., 7605 Vincennes Ave., Chicago 20.

Bundle tying unit designed for small newspapers



Unitronics has developed a new Diaco printer for contact printing and color separations in darkroom



Automatic Counting Devices

A new line of Tally-King automatic counters is being introduced by the Faymous Division of Bankers & Merchants, Inc.

The production counting devices have been designed to stand up under continuous operation on printing presses, packaging machines, etc. They feature white numerals on a black background for easy visibility and a knurled knob for instant resetting.

Six models are available ranging from 99 count up to 99,999, at speeds up to 2,000 counts per minute.

For information: Bankers & Merchants, Inc., 3227 N. Sheffield Ave., Chicago 13.

Vacuum Printer for Darkroom

Developed by Unitronics, Inc., a new Diaco Printer, for contact printing and color separations in the darkroom, contains three different light sources as well as an Essarette light integrator, filter wheel, and 22x26 vacuum frame.

The unit has a point light for contact printing, masking and making halftone duplicates; a diffused light for color separations and color masking; and a cold grid light for printing autopositive film and color-proofing with Colomat diazo film.

A single projector with a remotely operated diffuser, provides either point or diffused light. The high intensity, cold grid light is located below the vacuum frame. Mounted on ball bearing slides, the grid moves into a recess when not in use. Above the recess is a work surface on which is mounted either or both a Kodak matrix punch and/or a Carlson step and repeat punch for preregister color work.

An especially adapted Essar integrator controls and measures the quantity of light and color temperatures of each of the three light sources. The color filter wheel contains eight filters, including clear. A single knob adjustment selects the proper color while indicators on the front control panel indicate the filter in use.

For information: Unitronics, Inc., 472 Paul Ave., St. Louis, 21, Mo.

Visual Registration Unit Added to Stereo System

A basic new machine, the Goss Tru-Register, has been introduced by the Goss Printing Press Co. The unit is part of a



Tru-Register machine for keying stereo mats

system for registering stereo mats before casting.

Essentially, the system consists of visually registering each successive mat of a color set to selected image areas on the key mat. The matrix is held securely on an adjustable vacuum table and is brought into register with the image of the key mat as recorded on a vinyl sheet. Adjustable handwheels provide movement of the table top in all directions.

When in register each mat is punched with locating notches. Each mat is then always located positively to the centerline of the casting box.

The Tru-Register machine is designed for use in conjunction with the Goss Plate Perfector and the Tension Miller. Benefits of the system include saving make-ready time on the press, improving ROP color printing, and adding efficiency in the stereotype department, according to the announcement.

For information: Goss Printing Press Co., 5601 W. 31st St., Chicago 50.

New Model Strip Material Caster

Ludlow Typograph Co. has announced the new Model K Elrod strip material caster.

Designed for the smaller dailies, weekly newspapers, small- and medium-sized commercial plants, the Model K is a smaller version of the Elrod line. It features redesigned thermostatic, water, and gas pressure controls, and a "streamlined" pulling and clamping mechanism.

All of the molds used by the Model K are interchangeable for use with any other model Elrod. The Model K Elrod produces strip material from 1 to 18 points in thickness in a wide arrangement of standard and combination rule faces. Spe-

cial specifications as to rule face or height are available.

For information: Ludlow Typograph Co., 2032 Clybourn Ave., Chicago 14.

Square Static Eliminating Bar

A new static bar has been added to the line of static elimination equipment by Simco. Square in cross-section, the totally encased unit is called the Super Service Static Bar.

The bar has been designed to require no maintenance other than an occasional brushing or blowing off of the points, according to the company. Because of its construction, nothing can fall inside the



Static bars come in two sizes, $\frac{5}{8}$ and $1\frac{1}{4}$ inch

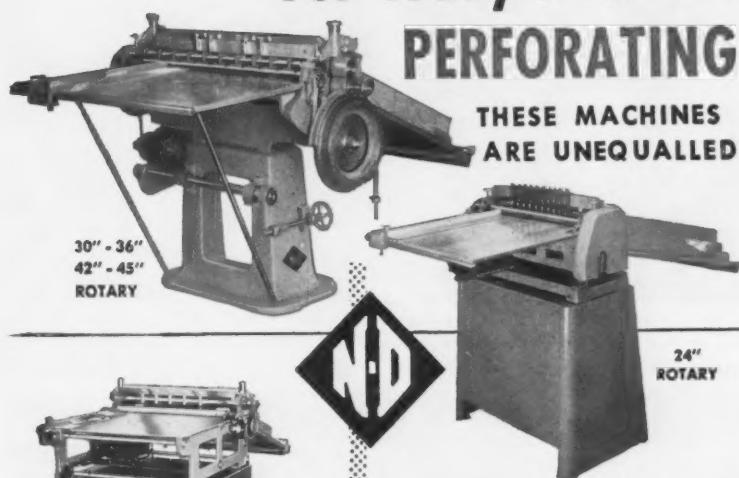
bar to short circuit it internally, thus making it useful in dirty locations.

Two sizes are available. Short and medium lengths up to 60 inches use the $\frac{5}{8}$ -inch square model, while $1\frac{1}{4}$ -inch square is used in spans up to 12 feet.

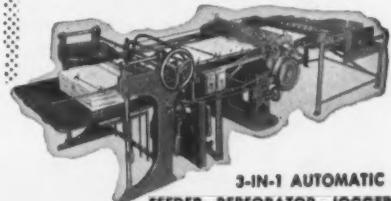
For information: Simco Co., 920 Walnut St., Lansdale, Pa.

For today's FINEST PERFORATING

THESE MACHINES ARE UNEQUALLED



Whether your plant is large or small there's an incomparable N-D PERFORATOR to adequately and dependably suit your requirements. And you can always rely on it for the most profitable and best in all-around speed, accuracy and consistent performance. What's more, these are more than merely perforators. They crimp . . . slot . . . score; they do snap-out and cut-out slot hole work; they're positive on strike-in jobs; and the 22" model does BOTH slot hole and round hole perforating. Such versatility can make money for you! So, for utmost satisfaction, get an N-D PERFORATOR. Write us now for literature.



These are the ultimate in quality perforating units . . . designed for top performance, utmost efficiency and maximum production . . . to make money for you. Get details.

NYGREN-DAHLY COMPANY

1422-32 ALTGELD ST.

CHICAGO 14, ILL., U.S.A.



Club of Printing House Craftsmen of New York test and research committee met recently. Front row left to right: Charles V. Morris, Reinhold-Gould, Inc.; Stanley Walkwitz, Publishers Printing-Rogers Kellogg Corp.; Ernest Schmatolla, chairman, Publishers Printing-Rogers Kellogg Corp., and Herbert R. Ahrendt, Ahrendt Inc. Rear: Walter Harvey, Publishers Printing-Rogers Kellogg Corp.; William Saunders, Reilly Electrotype Co.; Fulvio T. Zingaro, Research Institute of America, and Edward Blank, Publishers Printing-Rogers Kellogg Corp. Discussion covered industrywide developments



A visit to Miehle Printing Press & Mfg. Co., Chicago, Division of Miehle-Goss-Dexter, Inc., was made by St. Louis Club of Printing House Craftsmen members led by their president, Michael Voerman. Press demonstrations were included in tour. They also visited Rand McNally & Co., Skokie, Ill.



Pictured are 21 representatives from the 26 new member firms of Printing Industry of Pittsburgh. They attended a "Welcome to PIP" dinner recently. At extreme right is executive director Thomas H. McCabe, Jr., and next to him, Arthur H. Gratz, president. Membership has almost doubled in size

Past presidents of Dayton Craftsmen's Club, honored at a 35th anniversary dinner recently are (l. to r., front) Howard Randolph, Don Moon, Walter Zopf, J. E. Hydeman, Frank Voelkl and (back) Robert Carpenter, Gordon Ruiter, Jr., Loren Askins, Carl Harner, Horace Stephens, and Rufus Seslar



MONTH'S NEWS

Devoted to timely items concerning men and events associated with printing. Copy must reach editor by 15th of month preceding issue date

Sponsors Second Meeting On Letterpress Research

A second meeting to continue discussions on letterpress research was held June 10 in New York City. The meeting, under the chairmanship of E. J. Triebe of Kingsport (Tenn.) press, was sponsored by the Research and Engineering Council of the Graphic Arts Industry, Inc., as a coördinating agency for the graphic arts industry.

At the first meeting on April 29 members of the group unanimously agreed to consider a program of research in the letterpress industry and to test, on a small scale, the interest in such a program on the part of those concerned with letterpress printing.

Interested trade associations represented agreed to provide the necessary funds for a study of the requirements and problems of the letterpress industry that will take into consideration the challenge or relationship of other printing processes, and the preparation of a program detailing the approach and estimated cost of the actual research. The group in attendance agreed to serve as an advisory committee to the firm conducting the study.

Other members of the Research and Engineering Council who attended were C. M. Flint, Chas. T. Main, Inc.; Paul Lyle, Western Printing and Lithographing Co.; A. F. Oakes, Charles Francis Press.

Represented at the New York meeting were American Photoengravers Association, Book Manufacturers' Institute, Inc., Folding Paper Box Association of America, International Association of Electrotypers and Stereotypers, Printing Industry of America, Label Manufacturers National Association, and the Research and Engineering Council of the Graphic Arts Industry.

Training Talks Set for July 16-19

First Middle Atlantic States Apprenticeship and Training Conference is timed for July 16-19 at McClure Hotel, Wheeling, W. Va. Harry V. Yahn is chairman of the executive committee which sponsors the parley in coöperation with the U.S. Department of Labor's Bureau of Apprenticeship and Training.

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New York Employing Printers Association 1957-58 officers (l. to r.) are Charles J. Stuart, Barnes Printing Co., Inc., board vice-chairman and Printers League Section president; Seymour Udell, Ampco Printing Co., Inc., treasurer; Robert L. Sorg, Sorg Printing Co., Inc., board chairman; Henry B. Ashwell, Equity Press, Inc., secretary; Bernard W. Slater, Professional Printing Co., board vice-chairman and Master Printers Section president, and Don H. Taylor, who is president of NYEPA



Officials and instructors who accompanied New York School of Printing Apprentices group on tour of American Type Founders New York branch are (l. to r., front) Sid Snyder, head instructor; Frederick F. Bechtolt, vice-president, IPPAU Local 51; John T. Porter, ATF assistant sales manager; Louis A. Croplis, New York branch manager; James S. Kopernick, president, Local 51; (back) J. Rosenfeld and Phil Minerof, Local 51 executive board; George A. Bennett, School of Printing; Edward A. Hughes, Local 51 business representative; Seymour Lierstein, School of Printing; Salvatore Pino and Jack Devins, Local 51; Adolph Hendler and Philip J. Novara, School of Printing offset instructors



Howard Flint Ink Co. has opened its 15th factory at 2501 Southwest Blvd., Kansas City. R. Boyd Thompson manages the 25,000-square-foot plant which makes flexographic, newspaper, other inks

C. C. Means, PIA, congratulates K. W. Finlay on his re-election as chairman of the Graphic Arts Association of Connecticut as newly-elected officers and executive committee members look on. From left to right are Neil M. McKirdy, Richard E. Larson, Alan R. Hunter, Kenneth W. Finlay, Hoige J. Garabedian (executive secretary), C. C. Means, Denis F. Farnell, Howland C. Smith, and Robert Caganello. Other officials of GAAC not pictured are J. M. K. Davis, Sam'l Lebon, and James F. Wall



R. L. Sorg Named Chairman Of N.Y. Employing Printers

Robert L. Sorg has succeeded Francis N. Ehrenberg as board chairman of New York Employing Printers Association. Don H. Taylor continues as president. Mr. Sorg is executive vice-president of the Sorg Printing Co. and Mr. Ehrenberg is president of Blanchard Press, Inc.

Vice-chairmen of the board are Bernard W. Slater, president, Professional Printing Co., and Charles J. Stuart, president, Barnes Printing Co., Inc. Mr. Slater is president of the Master Printers Section. Mr. Stuart heads the Printers League Section.

Henry B. Ashwell, vice-president of Equity Press, Inc., was elected secretary. Seymour Udell, Ampco Printing Co., Inc., is treasurer.

Featuring NYEPA's 92nd annual meeting on May 27 in New York City was the recognition of 117 firms which have been members for at least 25 successive years.

Eighty-seven firms which joined the association last year raised the membership total to well over 900. In terms of membership, budget, staff and services, NYEPA is said to be this country's largest regional trade association. A membership analysis shows all printing processes represented and firms ranging in size from less than ten to more than 500 employees.

The commercial printing branch of the printing and publishing industry is the second largest manufacturing industry in the New York metropolitan area, first in dollar value added by manufacture, and produces one-fifth of all the printing done in this country. Volume last year was figured at approximately \$1-billion, but 3.18 per cent profit after taxes was slightly below the 1955 figure. NYEPA's sales index shows this year's first quarter dollar volume 13.57 per cent above the level for last year's first three months.

The annual meeting guest speaker was United States Senator Jacob K. Javits.

Kenneth W. Finlay Re-Elected Chairman of Connecticut GAA

Kenneth W. Finlay, vice-president and treasurer of Finlay Brothers Co., Hartford, was re-elected chairman of the Graphic Arts Association of Connecticut at the organization's annual meeting, June 10.

Other officers elected were Alan R. Hunter of Hunter Press, Inc., as vice-chairman and Robert H. Caganello, Print-Craft Corp., as treasurer. H. J. Garabedian is executive secretary.

Principal speaker at the 69th annual meeting activity was C. C. Means, director of member and public relations of Printing Industry of America. He appraised the work of PIA and affiliated local groups.



Heading the newly-formed Master Printers Section of Graphic Arts Association of Illinois are (from right) Norman Jacobsen, Huron Press, president; (front) Herbert Schoen, Webb-Linn Printing Co., first vice-president; (far left) William Reeves, Kelmscott Corp., Aurora, second vice-president. John Doesburg, general counsel of Illinois MPS, is standing, and Kurt E. Volk, national MPS president and featured speaker is second from left. Secretary is C. J. Farwell.

M. B. E. Clarkson Heads Buffalo Holding Firm

Six companies have formed Graphic Controls Corp., a holding company to consolidate common interests and coordinate over-all policies, while allowing specialization of each firm to continue. Max B. E. Clarkson, head of Clarkson Press, Inc., Buffalo, is president. Headquarters of the corporation is in Buffalo. The subsidiary companies, in addition to Clarkson Press, which prints continuous forms, are Technical Charts, Inc., Buffalo; Staebler & Baker, Inc., Clayton, N.Y., and Staebler & Baker Ltd., Ganouque, Ontario, all of which print charts for recording instruments.

The others are Amherst Printing Co., Buffalo, producer of noncontinuous business forms and commercial printing, and Technical Sales Corp., Detroit, an organization of sales engineers experienced in recording instrumentation, which is acting as national distributors for the chart manufacturing companies.

CIT Students Tour Ideal Roller Co.

A group of 24 students from Carnegie Institute of Technology were recent visitors to the Ideal Roller & Manufacturing Co. plant in Chicago. They were presented with a step-by-step tour which explained roller building operations. The tour also included a visit to the Miehle Printing Press & Mfg. Co.

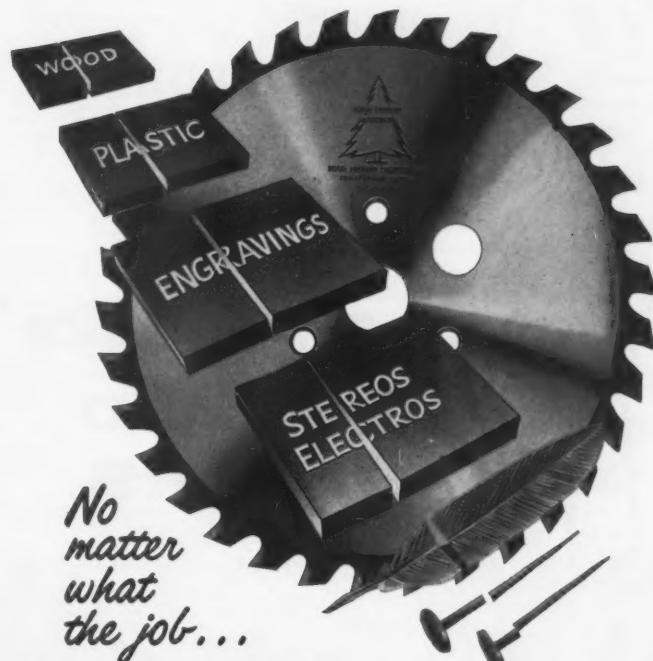


Max B. E. Clarkson

Minneapolis Craftsmen Want Books For New Graphic Arts Library

The Minneapolis Club of Printing House Craftsmen is working on a project to collect books and papers for a complete graphic arts library within the technical section of a new Minneapolis Public Library building to be erected within the next few years.

The club president, Ural Fisher, Jensen Printing Co., who is the "receiving department" for the books, and Arthur Stohr, Argus Publishing Co., are project leaders. So far about 80 books from individuals, supply houses, printing plants, and Craftsmen have been collected.



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Printing Education Conference to Feature Science

"Science and Its Place in Graphic Arts Education" is the theme of the 32nd Annual Conference on Printing Education to be held at the Rochester Institute of Technology, Rochester, N.Y., July 28-Aug. 2. Byron G. Culver, head of RIT's Printing Department, is general chairman of the conference.

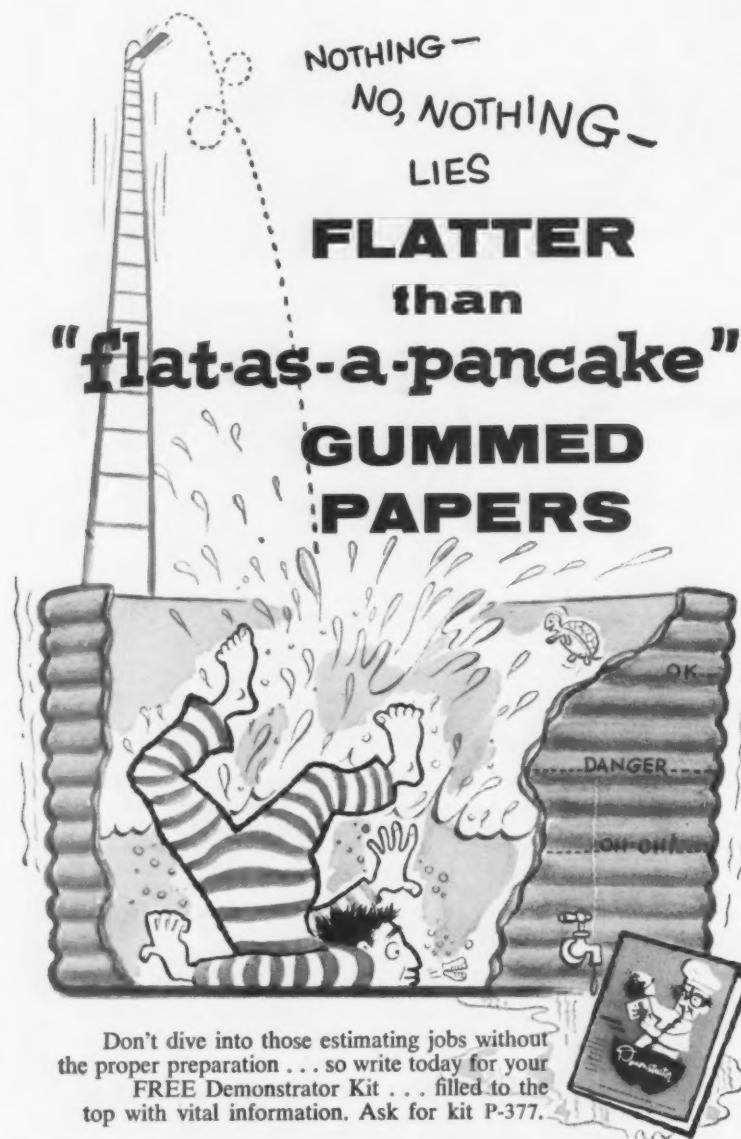
First program is scheduled for Sunday evening, July 28, when delegates will attend a worship and memorial service in the RIT Assembly Hall. The president's reception in Hotel Rochester follows.

The keynote address on Monday morning, July 29, will be presented by Robert E. Rossell, managing director of the Research and Engineering Council of the Graphic Arts Industry, Washington, D.C. His topic is "Latest Developments in Equipment, Techniques and Processes in the Graphic Arts Industry."

Samuel Burt, executive secretary of the International Graphic Arts Education Association, sponsor of the conference, will present his report during the morning program.



Byron G. Culver, head of Rochester Institute of Technology's Printing Department, is general chairman of 32nd printing education conference



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At the Monday luncheon meeting the topic for discussion will be "How Do New Developments in Equipment Processes and Techniques Affect the Graphic Arts Teacher and His Instructional Program?" During the afternoon and evening, delegates will visit Niagara Falls and have dinner at the General Brock Hotel.

On Tuesday morning a number of demonstrations of equipment and processes are scheduled. On the agenda for demonstration are a four-color web offset periodical press, automatic one-shot etching machine, Eastman three-color short-run printing process, multimetal offset platemaking, Justowriter, Teletypesetter, Fotosetter and Xerography.

"Career Opportunities for Young People in the Scientific and Engineering Phases of the Graphic Arts Industry" is the topic for the Tuesday luncheon meeting discussion.

Workshops Tuesday and Wednesday afternoons will be organized and conducted by faculty members of the various departments of the Rochester Institute of Technology. Members attending the conference will choose a workshop in which they will participate in developing suggested experiments, demonstrations, projects, problems and field trips for printing students.

The three workshops to be conducted are in the realms of chemistry, physics and mathematics.

The dinner meeting topic is "Creative Thinking (The Teacher's Stock in Trade) —How to Recognize, Develop and Use It."

A general session Wednesday morning will have as its theme, "New Develop-

ments in Printing Plant Operations and Their Implications in the Graphic Arts Instructional Program." Talks will be made on the composing room, letterpress plates, offset lithography, color printing, and the bindery.

The Wednesday luncheon meeting topic will be "Coöordinating Graphic Arts Research, Education and Information." The workshops will continue during the afternoon.

On Thursday the entire day will be spent by delegates as guests of the Eastman Kodak Co. in a plant visit. A trip to Eastman House is also on the program. The day's theme will be "Photography—Its Place in the Graphic Arts Industry and in Graphic Arts Education Programs." Harry A. Goldstein, Tucson (Ariz.) Senior High School, is chairman.

A banquet and dance will feature the Thursday evening program. Guest speakers will be Raymond Blattenberger, U.S. Public Printer, and Reuel D. Harmon, president of Printing Industry of America. Harry A. Gage will be toastmaster.

The workshops will continue Friday morning and reports on them will be presented during the afternoon. After an association business session the convention will adjourn.

Education Council Begins Motion Picture Library

The Education Council of the Graphic Arts Industry has established a motion picture lending library for printers, schools and other interested groups. Pictures available are four Harris-Seybold films: "A Better Run for Your Money," on offset as compared to letterpress and gravure, "Accuracy by the Carload," "The Safer Saber," and "So You Want to Split Hairs."

Other pictures are "The World of Color" about silk screen printing, produced by Screen Process Printing Association; "Bindery Operations"; "Harnessing a Breeze," on air brush techniques in preparing copy, and "Safety Doesn't Just Happen."

The H-S films and the SPPA movie are also available from those organizations free of charge. Address of the council is 5728 Connecticut Ave., N.W., Washington 15, D.C.

Printing Films Subsidized

The California Vocational Foundation is fostering vocational training by helping schools to obtain films on printing and other fields. Printing instructors and schools may apply to the foundation for help in obtaining graphic arts films and will be reimbursed by the foundation for two-thirds of the cost. More information may be obtained from the organization at 5364 Village Rd., Long Beach 8, Calif.

CONVENTIONS WHAT-WHERE-WHEN

JULY

Middle Atlantic States Apprenticeship and Training Conference, McClure Hotel, Wheeling, W.Va., July 16-19.

International Graphic Arts Education Association, Annual Conference on Printing Education, Rochester Institute of Technology, Rochester, N.Y., July 28-Aug. 2.

AUGUST

Third District Craftsmen's Conference, Statler Hotel, Buffalo, N.Y., Aug. 4.

International Printers Supply Salesmen's Guild, annual convention, Statler Hotel, Buffalo, N.Y., Aug. 4-5.

International Association of Printing House Craftsmen, annual convention, Statler Hotel, Buffalo, N.Y., Aug. 4-7.

Printing Industry of America, Union Employers Section executive committee and Master Printers Section board, 5728 Connecticut Ave., Washington, D.C., Aug. 15.

Printing Industry of America, executive committee meeting, 5728 Connecticut Ave., Washington, D.C., Aug. 16.

Southern Newspaper Publishers' Association (Eastern Division), mechanical conference, Dinkler Tutwiler Hotel, Birmingham, Ala., Aug. 18-20.

Pacific Newspaper Mechanical Conference, Multnomah Hotel, Portland, Ore., Aug. 23-25.

SEPTEMBER

Kansas-Missouri Newspaper Mechanical Conference, Town House Hotel, Kansas City, Kan., Sept. 7-8.

Mail Advertising Service Association, International, annual convention, Sheraton-Park Hotel, Washington, D.C., Sept. 7-10.

Direct Mail Advertising Association, annual convention, Sheraton-Park Hotel, Washington, D.C., Sept. 10-13.

National Association of Photo-Lithographers, annual convention, Chase-Park Plaza Hotel, St. Louis, Mo., Sept. 11-14.

Rotogravure Association, National Industrial Relations seminar, Bismarck Hotel, Chicago, Sept. 12-13.

National Paper Trade Association, fall meeting, Conrad Hilton Hotel, Chicago, Sept. 16-18.

Canadian Graphic Arts Association, annual meeting, Hotel Georgia, Vancouver, B.C., Sept. 18-21.

International Typographic Composition Association, annual convention, Hotel President, Kansas City, Mo., Sept. 18-21.

Canadian Lithographers' Association, annual convention, Mont Tremblant Lodge, Mont Tremblant, Quebec, Can., Sept. 22-26.

Book Manufacturers Institute, annual convention, Poland Spring House, Poland Spring, Me., Sept. 22-25.

ROP Color Conference, Sheraton Hotel, Chicago, Sept. 23-25.

National Flexible Packaging Association, fall meeting, Greenbrier, White Sulphur Springs, W.Va., Sept. 26-28.

Packaging Machinery Manufacturers Institute, fall meeting, Cloister Hotel, Sea Island, Ga., Sept. 29-Oct. 2.

OCTOBER

American Photoengravers Association, annual convention and exhibition, Bellevue-Stratford Hotel, Philadelphia, Oct. 14-16.

Printing Industry of America, annual convention, Morrison Hotel, Chicago, Oct. 14-18.

National Printing Equipment Association, annual conference, Morrison Hotel, Chicago, Oct. 15-16.

New England Newspaper Mechanical Conference, annual convention, Statler Hotel, Boston, Oct. 19-20.

National Metal Decorators Association, annual convention, Edgewater Beach Hotel, Chicago, Oct. 21-23.

International Association of Electrotypers and Stereotypers, annual convention, Americana Hotel, Miami Beach, Fla., Oct. 21-24.

Apprenticeship Training Discussed at Conference

Wilfred T. Connell, president of the International Photoengravers Union, chaired the 13th Annual Eastern Seaboard Apprenticeship Conference graphic arts section meetings June 5-7 at the Marshall House in York Harbor, Me.

Strengthening the nation's work force through apprenticeship was the main conference theme. The technical future of the industry and its relationship to training were discussed at the first graphic arts session. The second topic was evaluation of the training program and how greater participation could be obtained.

Speakers scheduled were Albert A. Rowbotham, Central Maine Press, Lewiston; Arthur Oliney, Harris-Seybold Co., Cleveland; Robert Sorg, Sorg Printing Co., New York City; Anthony J. DeAndrade, vice-president, International Printing Pressmen and Assistants Union of North America; C. Stanley Whyte, president, Boston Typographical Union; Salvatore Scozzari, apprenticeship committee chairman, Typographical Union No. 6, New York City; Harry F. Howard, Plimpton Press, Norwood, Mass.; Oran Brown, Rand McNally, Skokie, Ill.; Elliott French, assistant chief, Division of National Industry Promotion, U.S. Department of Labor, and Charles C. Davie, Federal Committee on Apprenticeship, Norwood, Mass.

Education Council Issues Manual for Graphic Arts

A new "Manual for Use by Local Graphic Arts Industry-Education Committees" is available from the Education Council of the Graphic Arts Industry.

Compiled under the direction of Emil Mueller, Edward Stern and Co., Philadelphia, chairman of the council's committee on educational programs, it is a tool for working with schools, educational officials and community organizations in developing local public relations and educational programs.

The first two sections tell why advisory committees are needed, and how to set them up and plan their activities. The seven-part third section, in mimeograph form with kits of materials, covers recruitment, selection and guidance; school programs; public and trade relations; awards and scholarships; teacher assistance; in-plant training, and industry association programs.

The manual is free to members. Prices to nonmembers are \$10 per copy for the report containing the first two sections, and \$5 for each of the seven parts in the third section. The council's address is 5728 Connecticut Ave., N.W., Washington 15, D.C.

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This oil painting by Byron Thomas appears on the cover of Westvaco *Inspirations*, Number 207, which features a round-up of top-flight advertising illustration and graphic design. You may have a copy of this issue by writing to any of the Company addresses listed on this page, or your nearest Westvaco distributor.

Cover Artist

Byron Thomas, born in Baltimore, Maryland, in 1902, studied at the Art Students League before traveling extensively throughout the country. He was a contributor to *Life Magazine* and, as one of its war correspondents, depicted wartime England, Scotland and France. His work, shown at four one-man exhibitions in New York; at the Museum of Modern Art, Pennsylvania Academy of the Fine Arts, the John Herron Institute in Indiana, and Springfield Art Museum in Missouri, is also in several fine private collections. His honors include the Carnegie Institute Award in 1943 and the Frank Logan, First Prize for Lithography given by the Art Institute of Chicago. An instructor at the Cooper Union Art School until 1950, Mr. Thomas now lives at Woodstock, Vermont.



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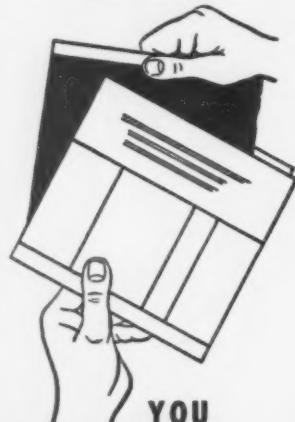
Willows With Children by Byron Thomas. From the Edwin Hewitt Gallery

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Printing Research Institute Holds Fourth International Conference

By Marvin C. Rogers, Director of Research,
R. R. Donnelley & Sons Co., Chicago

Top research and technical talent in graphic arts from 13 countries met at Rottach-Egen (near Munich) Germany May 27-31 and discussed research and developments in printing quality.

The Fourth International Conference of Printing Research Institutes at Munich was an invitation affair patterned after the First International Conference in London in 1951. Twenty-one papers relating to print quality determination and the evaluation of production printing quality were presented.

United States representatives were Dr. A. C. Zettlemoyer, National Printing Ink Research Institute; Roy W. Prince, American Newspaper Publishers Assn. Research Laboratories; Michael H. Bruno, Lithographic Technical Foundation Research Department; W. L. Rhodes of Rochester Institute of Technology; Dr. William Walker, Research and Engineering Council of the Graphic Arts Industry, Inc., and Dr. M. C. Rogers, A. J. Powers, and F. A. Dirkes representing the Technical Association of the Graphic Arts.

Great Britain was represented by seven members of the PATRA laboratories staff at Leatherhead; Germany by over ten, including the director of the laboratory for Germany (East) at Leipzig; Holland by four; and Finland, Sweden, Denmark, Italy, Austria, France, Switzerland and Australia by from one to three each, a total of more than 40 delegates in all.

Twenty-one technical papers, emphasizing printing quality, its measurement and control, were included in the program. Widespread interest in the nature of quality was in evidence, and there was complete agreement on the complex nature of the subject.

Mr. Bruno reported on LTF studies designed to improve knowledge of quality through better halftone reproductions. His counterparts in Holland and Germany are actively attempting to adapt the microscope to quality analysis.

Ink and paper and the determination of ink coverage, or blackness, was the subject of a paper by Dr. Zettlemoyer and J. Fetko of the National Printing Ink Research Laboratories, and R. W. Prince, ANPA laboratories, reported similar work on printability and print quality. W. L. Rhodes discussed offset blanket tests and the problems of correlating test results.

Methods using statistics came in for a large part of the discussions. Technical

studies in the United States, Sweden, England, Germany, and Switzerland covering the use of statistical methods were discussed many times, and there was good agreement among the conferees that the complexity of printing quality is great where the "subjective" or properties of a printed picture must be evaluated by "objective" or scientific means.

Dr. M. C. Rogers, research director for R. R. Donnelley and Sons Co., Chicago, and Dr. Gösta Carlsson (Swedish Graphic Arts Laboratory) discussed methods being used to establish printing quality level by statistical means.

Dr. Rogers described work he had done on magazine quality level, using juries of judges selected according to interests and experience. Judges' impressions of a set of "quality attributes" were recorded and analyzed. He added that the methods described would permit classifying readers by quality desires.

Dr. Carlsson, in his studies which attempted to pass judgment on the results of a photoengraving competition in Sweden, showed that there is little or no agreement now between such groups as photoengravers and printers, on factors making a good engraving or printing with high quality. He showed that there is complete disagreement between them regarding what it is that makes a quality halftone.

Reports by Dr. E. Rupp of the East German laboratory confirmed these findings in his laboratory's quality work. Conferees agreed that quality evaluation cannot be made while large groups fail to agree on what it is that makes quality. The scientist in the graphic arts faces a formidable task.

The conference was this year sponsored by FOGRA, the German Graphic Arts Research Institute at Munich and was organized and led by Professor Johannes Albrecht, director of the institute.

The 1959 conference will be held in the United States at Lehigh University, Bethlehem, Pa., and will be led by Dr. A. C. Zettlemoyer, director of the National Printing Ink Research Institute there. Membership and attendance at these conferences is by invitation and is limited to those actively engaged in graphic arts research in an institute devoted to research.

Jahn & Ollier Opens New Office

Jahn & Ollier Engraving Co. has opened a new sales-service office in Prudential Plaza, Chicago. Guest coach service to the main office and plant at 817 W. Washington Blvd. is being maintained.



Elmer G. Voigt has retired as board chairman of Western Printing & Lithographing Co., Racine, Wis. He has received many graphic arts awards

Elmer Voigt Ends Active Career After 47 Years

Elmer G. Voigt has announced his retirement from active duty with Western Printing and Lithographing Co., Racine, Wis., after 47 years of service. He is no longer chairman of the board but remains a member of the board and the executive committee.

Mr. Voigt began at an early age to learn the printing field by doing bookbinding for Globe Printing Co. in Oshkosh, Wis. In 1910, at the age of 25, he joined Western as a bindery worker. He advanced to bindery foreman and during World War I was a member of the sales staff. He became plant superintendent in 1921.

Soon after, he was planning and supervising construction of a new Racine plant and others in Poughkeepsie, N.Y., St. Louis, and Hannibal, Mo. He advanced to a director, vice-president and general superintendent of the company. He was made board chairman in 1955.

Mr. Voigt has been active in graphic arts affairs, having been associated with the old United Typothetae of America and Printing Industry of America, Inc. He was elected to the Ash Khan Crew and was chosen King Khan in 1956. He was president of the Milwaukee-Racine Club of Printing House Craftsmen in 1928 and later served as vice-president of the international organization.

During World War II, he was on the advisory committee of the Printing Section of the War Production Board and had been an NRA commissioner for the printing industry previously.

He has recently been serving as chairman of the Education Council of the Graphic Arts Industry and of the PIA properties committee. He is a board member and has been chairman of the educational committee of the Lithographic

Technical Foundation. Two honors have been awarded him in recent years: the A. F. Lewis Memorial Award as Man-of-the-Year in 1954, and in 1956 the Harry J. Friedman medal for his contributions to graphic arts education, in which he has been especially interested.

NY Art Directors Club Holds Show

The Art Directors Club of New York City staged its 36th Annual National Exhibition of Advertising and Editorial Art and Design May 27-June 7. Some 500 exhibits selected from 13,848 entries were displayed. Prizes were awarded for 66, of which 19 won the club medal and 46 received distinctive merit citations.

RIT Summer School for Teachers In Printing and Photography

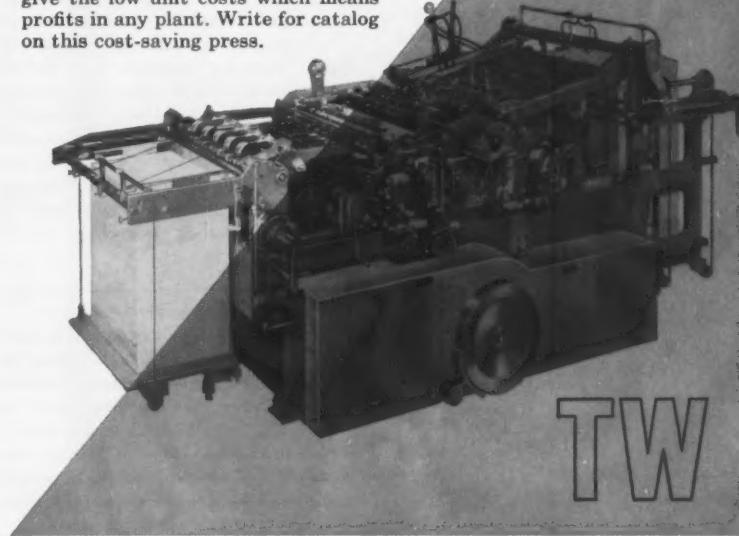
The Rochester Institute of Technology (at Rochester, N.Y.) departments of printing and photography are giving courses for teachers this summer July 8-Aug. 16.

Byron G. Culver, head of the Department of Printing, announced two general courses primarily for teachers and one offering advanced offset training.

The five photography courses announced by department head C. B. Neblette cover photographic chemistry, basic photography for teachers, picture making workshop, two visual aids workshops, and a motion picture workshop.

two-color economy

Let us show you how economical two-color printing really is... how you can increase your color volume profitably with the Miller 21 x 28 TW Two-Color Letterpress. Its compact size (only 67 sq. ft. of floor space), effortless high speed, and quick getaway give the low unit costs which means profits in any plant. Write for catalog on this cost-saving press.



MILLER PRINTING MACHINERY CO.
1115 Reedsdale St., Pittsburgh 33, Pa.

MILLER PRINTING MACHINERY CO. OF CANADA LIMITED
730 Bay St., Toronto 2, Ontario

Craftsmen to Meet in Buffalo for 38th Convention

(Concluded from page 65)

berly-Clark plant, and on Thursday the Hammermill Paper Mills at Erie, Pa., will be host to another group. The Niagara Falls and Tonawanda plants of the International Paper Co. will welcome visitors.

Final event of the convention will be the Wednesday evening cocktail party and banquet with entertainment and dancing. The committee will make Buffalo steaks available for an additional cost of \$1.50.

The ladies of the convention, as well as the children, will be guided on a special program of activities by Mrs. Albert L. Kolb and Mrs. Joseph F. Klausman.

Participation in the opening ceremonies, the "Champagne Interlude" and "Wayzgoose Party" will, of course, be first on their agenda, with the men. Monday, Aug. 5, they will have an opportunity to shop and join the other ladies in the reception room. The afternoon and evening will be the trip to Niagara Falls and Queenston for a buffet dinner.

One of the ladies' luncheons, themed to "Buffalo—Queen City of the Lakes," will be the Tuesday noon event at the Buffalo Athletic Club, across the square from the hotel. Speaker for the occasion will be Miss Olga Curtis, women's editor for International News Service. Afterwards they will attend a stage performance of "Guys and Dolls" at Melody Fair, a unique round stage presentation under one of the world's largest circular tents.

Wednesday, a "Queen of the Convention" will be crowned at the morning brunch. Miss Berenice E. Connor, director of editorial promotion for *Ladies Home*



Harry M. Faunce



Robert M. Edgar



Harry C. Link



Alfred T. Peters

Five members of the International Association of Printing House Craftsmen have declared themselves candidates for the three positions open on the association's board of governors. Harry M. Faunce, Boston office of Rumford Press, Concord, N.H., is the First District's candidate; Robert M. Edgar, president, Neyhardt Printing Co., Pittsburgh, will try for the Fifth District; Harry C. Link, who operates his own plant in Philadelphia, is the Fourth District's man; Alfred T. Peters of Utica, N.Y., will be the candidate for Second District; J. Ernest Ducharme, Webb Publishing Co., St. Paul, Minn., is the 14th District's candidate. All candidates for the board of governors have been invited to "whoop it up" at the candidates' rally on Tuesday evening, Aug. 6, at the Craftsmen's convention in Buffalo



J. Ernest Ducharme

Journal will present a talk, "Never Underestimate the Power of a Woman." Entertainment and prizes are planned. The cocktail party and banquet Wednesday evening will be the concluding event.

One of the new features of the 38th convention will be the "Junior Craftsmen" program for pre-teens and teenagers. Pre-teens will have movie parties, sight-seeing tours, and game parties plus the Niagara Falls trip. Teen-agers will see Cinerama, participate in the "Wayzgoose Party," attend a luncheon with dad or mother, take in the Niagara Falls trip and dinner, see "Guys and Dolls," swim party, and have a dinner and party of their own.

During the convention, Craftsmen will be kept up to date with activities through a special daily newspaper produced by the Miller Printing Machinery Co. of Pittsburgh.

Convention registrations and fees should be sent to the reservations chairman, J. Stanley Clark, Interchemical Corp., 77 Dinges St., Buffalo 6, N.Y. Checks are to be made payable to "Craftsmen's Convention Committee." The advance fees will be refunded to registrants if it should become necessary to cancel a registration. Cancellations will be honored if received by July 29.



Here are the judges who will determine the winners in the Club Bulletin Contest (left to right): Norman Kimball, Utica, N.Y.; C. H. Gregory, San Luis Obispo, Calif.; Edward H. Owen, Cleveland; Frank Kane, San Francisco; Roby Wentz, Los Angeles; and Sol Malkoff, Atlanta. Two teams of three men each will judge the bulletins independently, one team concentrating on editorial content and the other on graphic arts phases

POSTER STAMP JUDGES (left to right): Kenneth Burchard, assistant dean, School of Printing Management, Carnegie Institute of Technology, Pittsburgh; Howard L. Wornor, also of Carnegie's School of Printing Management, and Jon Jondelait, art director, Wm. Johnston Co., Pittsburgh. STAMP CONTEST JUDGES: William T. Clawson, 2nd row right, Harris-Seybold Co., Cleveland; Clay Herrick, Fuller, Smith & Ross, Cleveland; Robert Reeves, with Manning Studios, Cleveland

*"Here's the easy way
to get into the
CATALOG SELLING
BUSINESS"*



*Sells
because
it Shows*



NATIONAL CATALOG COVER SELECTOR

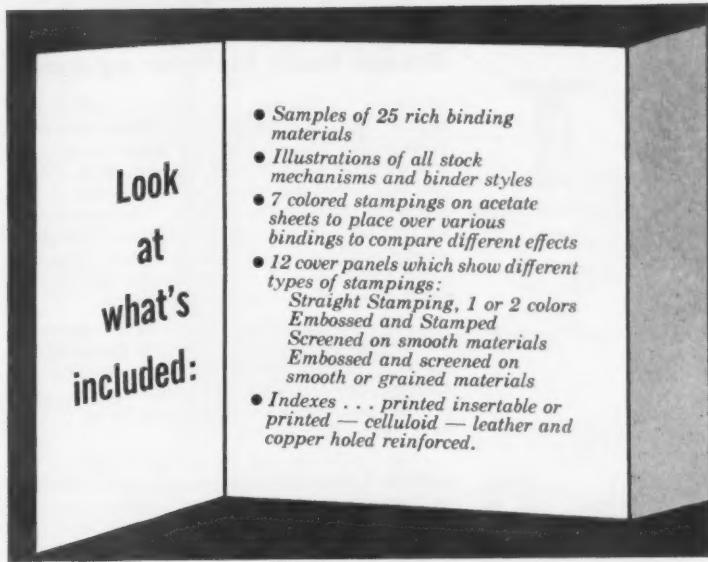


Help your salesmen sell catalogs, manuals, sales portfolios and other big printing jobs with National's "SELECTOR." It visualizes the cover for your customer, shows him the rich, quality effects he can get for his money. It lets you "custom-build" his cover right before his eyes. Worth every penny of the \$25 it costs.

Write for details about opening a direct account and securing a National Catalog Cover Selector.



National
BLANK BOOK
Company
Holyoke, Mass.



- Samples of 25 rich binding materials
- Illustrations of all stock mechanisms and binder styles
- 7 colored stampings on acetate sheets to place over various bindings to compare different effects
- 12 cover panels which show different types of stampings:
 - Straight Stamping, 1 or 2 colors
 - Embossed and Stamped
 - Screened on smooth materials
 - Embossed and screened on smooth or grained materials
- Indexes . . . printed insertable or printed — celluloid — leather and copper holed reinforced.

NATIONAL BLANK BOOK COMPANY
Dept. IP-7, Holyoke, Mass.

Please send information about selling National's custom designed catalog covers.

Name.....
Company.....
Address.....
City..... Zone..... State.....

Customers Gauge Printers By Front Office Staff

(Concluded from page 63)

lights from financial statements, the number of mechanical employees to sales and administration employees per sales volume classification. This table does not necessarily depict the number *you* should have but tells what others have who are doing business at a profit. It might be a good idea to study this, or you might make an analysis of your own structure first and then see how your firm compares with others, according to what your sales classification is.

In any case there is a vital and important job to be done in nearly every printing office to see that this financial department lends status and prestige to the work your company does and assists in keeping costs at a minimum, even though you spend more money to do it!! If that is a contradiction, remember it is one way in which some of your competitors increase their sales and their profits.

New Building for Brown-Bridge Co.

A new building containing 46,000 square feet is being completed in Troy, Ohio, for Brown-Bridge Mills, Inc., manufacturer of gummed tapes and labels and heat seal papers.



Sam Beck (l.), Manhattan Stationery Co., holding trophy, and Myron Berman, Berman Paper Corp., both of New York City, are saving shelf space in hopes of winning another Golden Plover trophy in the "Wonderful Week End in Wisconsin" letterhead contest of Whiting-Plover Paper Co.

Don't go in the red

...take up the slack in
your operations with the
Base that's built for speed



T
The Blatchford
Catch...
strongest
simplest
fastest
plate "anchor"

Make up...line up...lock up...split-hair registration...all go faster on Blatchford Base. Here's why. The Blatchford "honeycomb" has more than 860 holes per square foot. Plates can be spotted quickly and lined up fast following guide marks on Base. The ingenious Blatchford Catch speeds registration. For big moves, shift catches from hole to hole. For exact registration, a turn of the key in the catch gives point-by-point movement.

That's not all. When plates are in register and catches tightened, the form is anchored for keeps. Plates can't walk and work loose. Press stoppages due to plate shifting and uneven plate wear are eliminated. Long runs are a cinch on Blatchford.

Don't go in the red because of sluggish, inefficient plate mounting equipment. Switch to Blatchford and boost your profits—whether you're doing regular commercial work, or cartons and labels, or books and catalogs.

NATIONAL LEAD COMPANY

E. W. Blatchford Dept.

111 Broadway
New York 6

Offices in
Principal Cities



Whiting-Plover Co. Letterhead Contest Judges Announced

The Whiting-Plover Paper Co.'s panel of judges in its national letterhead competition are R. Hunter Middleton, director of design for Ludlow Typograph Co.; Howard Guernsey, Whitaker-Guernsey Studio, Inc., Chicago, and Dr. Albert A. Sutton, graphic arts department chairman, Medill School of Journalism, Northwestern University, Evanston, Ill.

The L. G. Pratt Printing Co. and John Leslie Paper Co., both of Fargo, N. D., won first-entry honors in the contest. Letterheads printed on Plover bond from July 1956 to June 1957 are eligible in the second annual competition. Twenty-four winners will receive an all-expenses paid "Wonderful Weekend in Wisconsin" the first weekend in September. Whiting-Plover is at Stevens Point, Wis.

Pointing to deadline date of Sept. 13 for entries in Printing Industry of America Printers and Lithographers' Self-Advertising Exhibition and Awards, sponsored by PIA and Miller Printing Machinery Co., Pittsburgh, is Ricki Wertz, Pittsburgh Playhouse actress. Benjamin Franklin statuettes and cash will be awarded to winners





It was inevitable...

**A BETTER ENVELOPE
AT A LOWER PRICE**

U.S.E. quality

U.S.E. is now able to make the diagonal seam style envelope directly from a roll of paper. This new process results in three important savings: 1. The expensive die-cut operation is no longer needed. 2. Stock waste is practically eliminated. 3. The new, patented machines produce envelopes at three times the speed of the fastest conventional equipment.

V-FLAP quality advantages. Bright-white paper, superior opacity, full weight, square corners, uniform bulk with flaps that lie flat, all mean excellent printing qualities, less downtime. And every box carries the famous U.S.E. quality guarantee.

V-FLAP style advantages. Distinctive V-flap and diagonal seams give the executive look. V-shape throat makes stuffing easy. Full gumming assures fast, firm sealing. Envelopes whisk smoothly through postage meters.

V-FLAP line advantages. V-FLAP envelopes are available in the popular sizes in Commercial, Official and Postage Saver styles.

V-FLAP price advantages. High-speed production with minimum waste results in material savings for you and your customers.



Your envelope supplier is ready with samples—and a selling kit that will help you get this profitable envelope business. Call him today—or write to Advertising and Sales Promotion Department, Springfield 2, Massachusetts.

EP-7



UNITED STATES ENVELOPE COMPANY



Springfield 2, Massachusetts
15 Divisions from Coast to Coast

U.S.E. helps you get business . . . and hold it, too.

150 Texas Printers Attend Management Conference

More than 150 Texas printers attended the Fourth Annual Conference on Printing Management Problems held recently in San Antonio. At the opening session Don Sommers, vice-president of Rudisill & Co., Lancaster, Pa., spoke on production and emphasized the importance of taking full advantage of the maximum capacity of a press. Russell P. Grieve, Bennett Printing Co., Dallas, presided over a question-and-answer period that followed Mr. Sommers' talk.

John Doesburg, general counsel of the Master Printers Section, and Gerald A. Walsh, secretary of the Union Employers Section of the Printing Industry of America, spoke at the afternoon session. Discussions on labor contracts followed with Kurt E. Volk, the Master Printers Section president, speaking on how to keep unions out of printing plants. William H. Egan of the Egan Co., Dallas, presided over a discussion on profit-sharing.

A talk on sales problems by Roy Cowan, Southwest Printing Co., Dallas, followed by a discussion led by Vernon Fain, American Printing Co., Galveston, was held the second day.

Howard Whitaker Named Mead Board Chairman

The Mead Corp. of Dayton, Ohio, has announced some changes on the executive level. Howard E. Whitaker, corporation president, has been elected chairman of the board of directors. He remains chief executive officer of the corporation. Sydney Ferguson is retiring as chairman and will continue as a director.



Donald F. Morris



Howard E. Whitaker

Donald F. Morris, first vice-president since 1952, has been elected president. George H. Mead was re-elected honorary board chairman.

Al H. Mahrt has advanced from vice-president to executive vice-president of finance. George H. Pringle, vice-president of white paper operations since 1952, has been elected executive vice-president of manufacturing. Leonard R. Growdon, vice-president of board mills, was elected vice-president of operations.

J. W. McSwiney, executive assistant to the president, has been elected vice-president of development. H. T. Mead, financial relations vice-president, has been appointed assistant to the president in charge of converting operations.

A. Rodney Boren was elected vice-president to succeed Alan G. Goldsmith who is retiring. William J. Cassady, Jr., Jackson Box Co. president, was elected Corrugated Box Manufacturing vice-president. Robert J. Blum, Mead Board Sales Co. executive vice-president, was elected president.

Over 600 Attend TAPPI Coating Conference in Milwaukee

Eighth Coating Conference sponsored by the Technical Association of the Pulp and Paper Industry at Hotel Pfister in Milwaukee rolled up an attendance of 618.

Luncheon speaker was William R. Adams, president of the St. Regis Paper Co. He attributed the recent slight dip in paper products sales to inventory readjustments, and predicted a great and nearby expansion in the use of paper products, particularly coated stocks and paperboard.

Manufacture and processing of coated paper and paperboard was the theme of the May 20-23 parley. There were panel discussions of coating and supercalendering methods.

COMPOSITORS! PLATEMAKERS!
Add Savings and Profits with these
MORRISON Modern Time-Savers!

MORRISON SAW TRIMMERS

Morrison Model 3-A



A high speed, highly versatile saw trimmer designed for great strength and durability. Features include: Workholder, 73-Pica Gauge, 135-Pica Swing-Out Extension Gauge, Miter and Line-Up Gauge, Right and Left Hand Miter Gauge, Router Bit, Router Attachment, Universal Saw Blade, Emery Wheel, Trimmer Grinder, Waste Receptacle, Motor.

Morrison Model 45



Designed for medium-sized plant, with many features of Model 3-A. Capable of high speed production, extreme accuracy and versatility to match the needs of most composing rooms.

MORRISON Special SAW TRIMMERS

BENCH MODEL



Compact, low-priced, capable of amazing variety of work, designed for smaller variety where space is limited. Have many of higher priced models, with many parts and attachments interchangeable.

CABINET MODEL



Morrison Slug Strippers

CABINET MODEL **BENCH MODEL**

Simplify plate and type corrections without moriting



Valuable time-savers in any composing room. Cut Linotype, Intertype, Ludlow or APL Slugs, or single type, to any height required, from 0.065" to 0.105" or 0.152". Handle slugs ranging from 1 to 72 points, and up to 50 picas in length. Simple and safe to operate.

Prove MORRISON Savings in your plant!
Write or wire for prices and details.

OTHER MORRISON EQUIPMENT:
Strip Material Cabinets, Waste Receptacles, Universal Saw Blades, Router Bits, Jig Saw Blades.

THE MORRISON COMPANY
PRECISION MACHINES FOR THE GRAPHIC ARTS INDUSTRY
135 W. MELVINA STREET • MILWAUKEE 12, WIS.



The proper moisture content in Penn/Brite Offset, incorporated on the paper machines, is maintained in this humidified finishing room where the paper is sheeted, trimmed, and packed.

THE WEATHER IS ALWAYS PERFECT IN THIS ROOM

It's one thing to put moisture into an offset paper as it's made, but quite another to *keep* the moisture content exactly right during sheeting, trimming, and packing. That's why, as the weather changes, New York and Penn adjusts the humidity in its offset finishing room at its Lock Haven, Pa., mill.

Keeping our new Penn/Brite Offset under carefully controlled conditions from the time it leaves the machine until it is "finished" provides an *extra* plus for this fine paper. Because these precautions are taken at our

mill, a printer knows that Penn/Brite, with the proper care, can be run with a minimum of trouble, even if his plant is not humidified.

Penn/Brite has the brightness that gives sparkling reproduction, the smoothness that means outstanding printability. Penn/Brite Offset is now available in key eastern markets. We'll be glad to send you the names of the distributors who stock this grade. New York & Pennsylvania Co., 425 Park Avenue, New York 22, N. Y.

New York and Penn *Pulp and Paper Manufacturers*

Makers of Penn/Brite Offset • Penn/Gloss Plate • Penn/Print Eggshell • English Finish • English Finish Litho • Super • Clarion Papers • Duplicator • Mimeograph • Bond • Tablet

Buffalo Club Began in 1920 On Franklin's Birthday

(Concluded from page 72)

with Rochester, summer outings, plus panel discussions, plant visits and regular educational meetings.

After World War II things really began popping with continuous growth in membership and in activities, both educational and social.

The Buffalo Club is honored to have such distinguished Craftsmen as Harvey H. Weber, Fourth International President; Albert L. Kolb, former treasurer,

former third vice-president, and now governor of the International Association of Printing House Craftsmen, Inc.; Willard H. Herbold, Third District representative; also such prominent area Craftsmen as Thomas Holling, former mayor of Buffalo, and Emil Georg Sahlin, Printing Week stamp and poster winner.

Turner Now Hamilton Dealer

Hamilton Manufacturing Co., Two Rivers, Wis., has appointed Turner Printing Machinery, Inc., as a distributor of its printing equipment. Turner has offices and plants in Cleveland, Chicago and Detroit.

Memo

to Printers and Direct Mail Specialists

STIMULATE YOUR SALES WITH FULL COLOR ADVERTISING BLANKS

Here's Your Handy Check ✓ List of

GOES SALES STIMULATORS

- HOLIDAY STATIONERY . . .**
Full Color Letterheads with harmonizing Envelopes for Christmas and Thanksgiving, over 50 styles to sell. Also included are Gift Certificate blanks and Folding Calendars. Check for your FREE Holiday Portfolio.
- BORDERED BLANKS AND ADVERTISING COUPONS . . .**
Authentic, exquisitely designed borders that are impressive and attention-compelling for assured success of your special promotions. Tremendous range of colors, sizes and prices.
- STOCK CERTIFICATES AND BOND BLANKS . . .**
Many different and attractive designs in Lithographed or Steel-Litho Borders on 25% and 100% Rag Bond papers. Styles for your most discriminating customers. Shipped from stock.
- CALENDAR PADS . . .**
Pads of the coming year in 49 styles. One, two, or four color pads available in sizes 1 3/4 x 1 1/2 to 21 x 13 1/2". Free Catalog. Also available, pads made to your order.
- TRUCOLOR PICTURES . . .**
Numerous sizes 3 1/4 x 4 1/4 to 28 x 22" for your advertising use. Hundreds of styles and subjects to choose from. Dress up your folders or die cut with full color pictures.
- SPECIAL PURPOSE STATIONERY . . .**
For all occasions and announcements these attention-pulling letterheads help your Message to be noticed and read. Actual samples for your inspection.
- LICENSE PLATE BLOTTER . . .**
Popular and new every year, actual full color reproduction of each state's license plate and also 10 provinces of Canada with accurate auto information.
- ART & SPECIALTY BLOTTERS . . .**
Over 100 styles of large and small blotters with a great selection of picture subjects to choose from. Blotters are attractive, inexpensive and effective.

Check your sample needs and mail this list with your letterhead—Now!

Goes LITHOGRAPHING COMPANY

42 WEST 61st STREET • CHICAGO 21, ILLINOIS
53 PARK PLACE • NEW YORK 7, NEW YORK
66 BERRY • SAN FRANCISCO 7, CALIFORNIA

Johnson Joins PIA Rotary Business Forms Section

Arthur L. Johnson, executive director of the Graphic Arts Association of Wisconsin with headquarters in Milwaukee, will become associated with Printing Industry of America, Inc., in Washington, D.C., on Sept. 1. Mr. Johnson will continue half time with the Wisconsin GAA and half time with PIA as acting secretary of the



Arthur L. Johnson

Business Forms Section, working out of Milwaukee until he assumes full-time responsibilities in Washington Sept. 1. Mr. Johnson is president of the Graphic Arts Trade Association Executives, a member of the American Society of Association Executives, a trustee of the Education Council of the Graphic Arts Industry Scholarship Fund, and a member of several Printing Industry of America advisory committees.

Before coming to Milwaukee as GAA executive director in 1951, he was assistant manager of the Franklin Association of Chicago. He is a graduate of DePauw University, Greencastle, Ind., and did graduate study at the U. of Chicago.

His successor as executive director of the Graphic Arts Association of Wisconsin has not been named. In addition, he has also been executive vice-president of the Graphic Arts and Advertising Guild of Milwaukee.

Honored by First District

Samuel G. Seat, president and general manager of Associated Typographers, Inc., Springfield, Mass., was proclaimed Craftsman of the Year when First District Clubs of Printing House Craftsmen staged their 22nd annual conference in his home city. More than 300 delegates from New England clubs voted for him as First District deputy representative.

Mr. Seat was general chairman of the 1951 New England Conference. He is a Springfield Club past president who has served several board terms and represented his fellow craftsmen at eight International conventions.

Nashville, Tenn., was his birthplace. He learned and applied his craft mainly in the South and in Springfield before setting up his Associated Typographers.



Samuel G. Seat

Another ad
for you
this month



and another...and another...and another!



How are your ads for this month? They're the latest in Mead's big advertising program that features you—the printer. This numbering program tells your customers how to make the most of their business by working with you and the printer. It tells them how your help and advice will save them money. And it will help you head off problems before they start, let you schedule your work more efficiently, and show your printer how Mead works to help you and your customers work together!

The Mead Corporation, Dayton 2, Ohio—producers of the world's most complete line of quality printing papers.

For full information, see the Mead paper distributor nearest you.



This is one of several ads run by Mead Papers, Inc., intended to aid printers instead of dealers

Mead Co. Hopes to Sell Paper By Advertising Printing

Mead Papers, Inc., has inaugurated an advertising and promotion program for using white paper directed toward benefiting the printer rather than the paper merchant. The national campaign theme is "To make the most of the power of print, know your printer better."

Printers' customers have been divided into eight categories for determining what kind of appeal will be most effective in each kind of publication. The eight kinds of publications where Mead ads are running deal with national business management, advertising agencies, direct mail users, office paper buyers, school yearbooks, writers and producers of annual reports, printing operators, and printing trade.

District Representatives Lead Craftsmen Activities

(Concluded from page 71)

London and Seattle. Bob carries a first class pilot's license for Great Lakes service and a second mate's license for ships of any tonnage sailing all oceans. Back to the land after the war, he sold for Valspar Corp. in Minnesota, Iowa, South Dakota, Wisconsin and Michigan, then served Van Vick Paper Box Co. on the sales side in Minnesota and Wisconsin. Now he's rounding out his first two years of service for Duluth Photo Engraving Co. and Davidson Publishing Co. He sells in seven states. Summer hobby? You guessed it—sailing on Lake Superior. No previous Craftsman club jobs. No deputies.

THOMAS L. COOPER (Representative-at-Large) is one of the three International governors elected at the Los Angeles convention. He was the Atlanta Club presi-

dent who launched Printing Week in that city by appointing the committee for the 1951 celebration. Tom is Southern Photo Process Engraving Co. president and general manager. His engraving plant, production, sales and management experience has spanned 20 years. He has managed a large metropolitan newspaper plant, and owned and managed his own commercial plant since 1950. He is a past president of the Southeastern Photoengravers Association, and at one time served on the American Photoengravers Association executive committee. Through three and one-half years of World War II Air Force service he was chief of the photo-intelligence sec-

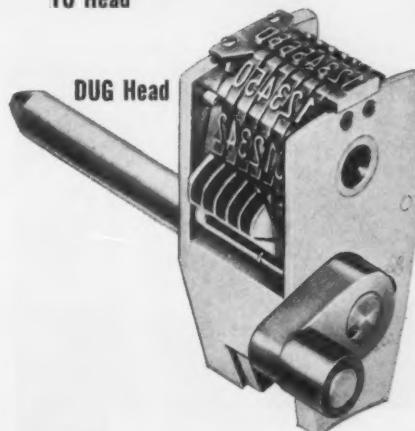
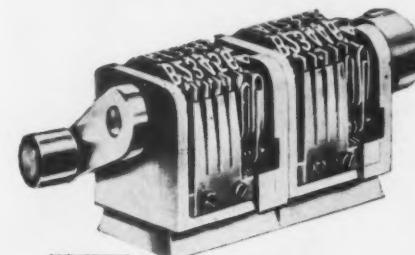
tion of a heavy bomb group. While working as a night-shift engraver, Tom studied commercial art at the University of Georgia and illustration at the Atlanta Art Institute. His company's high-quality reproductions of fine art collections, bird paintings and flowers reflect his expert knowledge of illustrative photography and art.

PIP Holds School Awards Dinner

Printing Industry of Pittsburgh, Inc., held an evening school awards banquet recently. Over 150 attended and 111 received certificates for completing their first year of the school.

Tickets to profitable numbering...

Force
rotary
numbering
heads



Keep the presses rolling on ticket and coupon jobs because they're precision-engineered for accurate numbering at high speed. These center-driven heads provide maximum versatility in single and multiple set-ups... and stand up under the stresses and pressures of long runs. They are machine-finished to the highest manufacturing standards—operate like watches, interchange freely and register with ease.

Write for Force Rotary Head Operating and Maintenance Manual



FORCE & CO., Incorporated
216 Nichols Ave.
Brooklyn 8, N.Y.

Gold May Be Applied With Ink, Bronzing, Stamping

(Concluded from page 91)

most brilliant results of all methods of reproducing with gold. The high degree of brilliance is occasioned by the use of a genuine gold leaf. The cost of gold leaf makes this the most costly process in terms of materials involved.

Gold stamping requires the use of special equipment or the conversion of a platen press. The gold stamping press can be used only for this one operation. While it is possible to convert a platen press, it is not recommended that such conversion be of temporary nature. Conversion in-

volves an expense which is not justified by infrequent use, since the press, once converted, cannot be used for any other operation.

The specialized gold stamping presses are generally fed manually. Most new platen presses designed specifically for gold stamping work, and those converted to this use, are automatically fed. The type of machine used for this process can be determined only by the quality of the work desired, the type of form to be used, and the time needed to do the job. The gold stamping press gives a sharper im-

pression and greater brilliance, especially to mass areas, but is lower in production.

For the gold stamping process a special bronze engraving must be made. This involves setting up the form, reproduction proofs, the making of a regular photoengraving, and finally the manufacture of the bronze die, which finally becomes quite expensive.

When should this process be used? The answer is relatively simple—when the account is willing to pay for quality work. It is recommended primarily for long runs. However, it is not uncommon to have accounts request such quality work on extremely short-run jobs. They must then be prepared to pay the price. Frequently, accounts desiring spectacular results with gold are willing to pay the high price for stamping as few as 50 pieces.

There are several advantages in addition to the brilliance that gold stamping offers. Of all the printing processes used for reproducing with gold, this one has the greatest lasting quality. The result will take a great deal of rough use. For this reason it is used basically for book covers, box wraps, sales promotion aids, special journals, commemorative pieces, etc. It is used extensively on materials other than paper.

When gold stamping on light backgrounds, many printers prefer to lay down first a solid area of a dark color, and then gold stamp over this. The contrast of the gold leaf against the dark background enhances the brilliance of the gold. Of course this involves another operation.

Because of the pressures used for the proper bonding of gold leaf to stock, it is not recommended that this method be used for fine line work. Best results are achieved with solid areas and bold type faces, preferably the sans serifs.

It should be noted that the nature of the process causes an impression on the reverse side of the sheet similar to embossing. This effect is more noticeable on soft stocks. It is not advisable, therefore, to print on the reverse side of gold stamped sheets which have an overemphasis of embossed-like impression. For this reason sheets which will be glued to card stock or made up as boxes or adhered to other materials, receive the widest play in gold stamping.

The gold stamping process may be used for reproduction with other colored leaf, such as blue, green, silver, red, etc. The reproduction process is the same, and the cost will vary, depending upon the cost of the material used for leaf.

Gold stamping offers relief from offsetting. There are no ink or ink powder drying problems to worry about.

Gold stock and gold foil offer many interesting possibilities for printers. They will be discussed next month.

THINKING ABOUT ROLL-FED OFFSET?
GET THE FACTS FROM HANTSCHO

Precision constructed Hantscho roll-fed offset presses provide you with quality over and above that ordinarily expected from web offset process. That's why more and more printers of books, magazines, tabloids, weeklies, supplements and catalogs are finding out for themselves the Hantscho roll-fed offset press's many profitable advantages and savings:

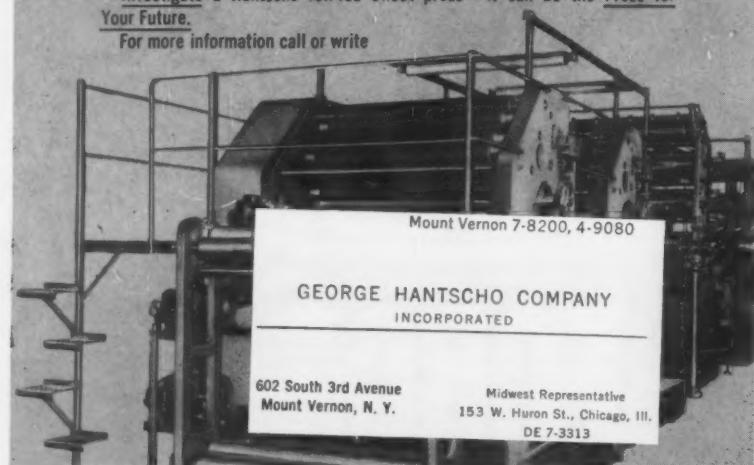
- Pares paper costs way down.
- Shows tremendous savings in press time.
- Produces excellent quality in both long and short runs.
- Permits faster and more economical plate preparation and plate changes.
- Performs combination operations at high speed.
- Offers much lower color costs, plus precision registration.
- Provides for simultaneous printing on both sides.

Analyze your own operation—see how a Hantscho roll-fed offset press can save you dollars and cents, time and trouble.

Hantscho roll-fed offset presses are built with the pressman in mind, and are made by men who really know what they are doing—whose specialty for years has been the manufacture of the finest quality roll-fed offset presses anywhere. Even with the Hantscho roll-fed offset press's special features, the engineering, construction and design expense of building one to your special requirements is exceptionally low.

Investigate a Hantscho roll-fed offset press—it can be the Press for Your Future.

For more information call or write



Cottrell Expands Sales In Converting Fields

The Cottrell Co. of Westerly, R.I., a subsidiary of Harris-Seybold Co., has started a program to expand its equipment marketing in the paper, foil, film and boxboard converting fields. With this announcement from S. C. Saunders, vice-president for sales, came the news that Richard W. Rosebury has joined Cottrell as manager of rotogravure and slitting machinery sales.

Equipment to be marketed first will include high-speed rotogravure presses, slitting and rewinding machinery imported from the Goebel Co., Darmstadt, Germany, for sale by Cottrell under an exclusive arrangement with that firm.

Goebel narrow-width Regent and Regina multicolor rotogravure presses were designed primarily for packaging, pamphlet and periodical production. Cottrell will also sell and service Goebel's complete line of slitting and rewinding equipment in the United States.

Mr. Rosebury was formerly with the E. G. Staude Manufacturing Co., Inc., gravure press builders, and the gravure sales department of American Type Founders, Inc.

For many years Cottrell has designed and manufactured large gravure presses for publication work. The company is a member of the Gravure Technical Association and Gravure Research, Inc.

Taylor Succeeds Bink as Head Of ATF's Chicago Branch

William ("Joe") Taylor has succeeded Arthur R. Bink as manager of the American Type Founders branch office in Chicago. Mr. Bink was promoted to Cleveland regional manager in the web-fed division.

Mr. Taylor joined ATF in 1945 as a sales representative in the Cincinnati branch office and has served as manager in Baltimore, Cleveland, and Atlanta. Mr.



William (Joe) Taylor



Arthur R. Bink

Bink, with the company since 1923, is well known for his work in the offset press field. He has been manager of the Atlanta office.

New Atlanta manager is Henry E. Owens, who joined ATF in St. Louis and then served as a sales representative in the Chicago office. As part of the company's sales and service expansion program, the Atlanta office has been moved to 728 Spring St., N.W.

Packaging Scholarships Available

The Packaging Institute, Inc., and National Starch Products, Inc. have set up a four-year \$2,000 scholarship in packaging engineering at Michigan State.

RIT Holds Summer Courses For Orientation in Graphic Arts

Rochester Institute of Technology is again offering orientation in graphic arts courses timed for July and August and designed for supervisors, engineers, managers, trainees and others needing broad knowledge to integrate more efficiently into over-all plant operations. Instruction in specialized areas such as composition, color separation, layout and stripping is also available.

An intensive course in printing management primarily for young executives relatively new to the industry will run from July 29-Aug. 9.



In this new swing to Magnesium— this new name has earned confidence

It's the metal that's accurate and uniform. Magplate is precision guaranteed to plus-or-minus .0005" gauge tolerance. This guarantees uniformity not only within each plate but also from one plate to another.

—with easy machinability—Magplate etches fast, cleanly, consistently, with powderless machine or conventional method.

—and with a hard surface—An extremely hard surface permits the processing of more mats from a single Magplate engraving.

Write today for descriptive Magplate folder.

Magplate photoengraver's metal is made from ultra high-purity magnesium, which is alloyed, rolled, machined, and finished complete by:

MAGPLATE DIVISION
Brooks & Perkins, Inc.

1930 W. FORT STREET
DETROIT 16, MICHIGAN

THE ONLY PRODUCER WITH AN INDEPENDENT SOURCE OF SUPPLY AND COMPLETE ALLOYING AND ROLLING FACILITIES.

NOW! 3M SALES & RESEARCH SHATTER 3M MAKEREADY PRICES!

Now you can increase production...
assure electronically-controlled
quality on all halftone jobs
...at a lower  cost than ever before!

Here's a pressman's dream . . . a precision electronically-controlled makeready that allows automatic dot-for-dot pressure correction . . . replacing the tedious and costly hundred-year-old handcut method.

And now, the 3M Makeready sales organization and research team announce new production developments that cut the price of 3M Makeready material 30%. This new low price means you can realize further savings on all your halftone work.

In the hands of your qualified, expert pressmen, 3M Makeready means greatly increased timesaving (30 minutes or less on the most difficult halftones) and greater production. With productive press time up . . . with makeready costs fixed and known . . . with superior, electronically-controlled quality . . . you can make more exact, more favorable bids. Advantages like these mean more and better business for you and your pressmen. It's a forward step in letterpress you should be taking—for further, factual information, write: 3M Makeready, Dept. KE-77, Minnesota Mining and Manufacturing Company, St. Paul 6, Minnesota.

3 M MAKEREADY
BRAND

"3M" is a registered trademark of Minnesota Mining and Manufacturing Company, St. Paul 6, Minnesota. General Export: 99 Park Avenue, New York 16, New York. In Canada: P. O. Box 757, London, Ontario.



Skogen Heads Intertype Fotosetter Division

Intertype Corp. has appointed Sheridan S. Skogen manager of its Fotosetter field division. He is a photographic composition authority who formerly served as Fotosetter representative for the company's mid-western district with headquarters in Chicago. A practical printer with 16 years' experience, he has been active in setting up phototypesetting



Sheridan S. Skogen

methods in the production routines of numerous leading newspaper, commercial and government printing plants. Mr. Skogen is a North Dakotan who began his career as foreman of two combined commercial and weekly newspaper plants. Then he advanced through the composing room ranks and gained detailed knowledge of printing production and management. Later he became mechanical superintendent and then assistant manager of the *Adams County Record*, the post he held prior to joining Intertype.

Instability of Paper Can Cause Trouble in Plant

(Concluded from page 59)

cross machine. The puzzle of the paper-maker, therefore, is to maintain paper uniformity despite the possibilities of this situation.

(3) Think of paper as a bimetallic strip. Because it must be carried on felt and wire, there is always a slight variation from one side of the paper to the other. Even calendering and coating do not wholly eliminate this.

(4) The continuing investigations have shown that the same answer doesn't always meet the same question, probably because of the many uncontrollable variables of paper, press, ink and pressroom operation.

(5) Regular checking, too, reveals the remarkable fact that some pressrooms vary all the way from 15 per cent to 80 per cent humidity, within the seasons. This is a major factor, in itself.

(6) Finally, your paper man stands ready and willing to advise and help, at all times. Humidity control, press conditions, fanning, hanging and similar things, are matters with which the printer should be completely conversant and to which the buyer should be truly sympathetic. The continuing efforts by paper technicians to obviate dimensional instability in paper, adds to their desires to serve in this matter.

MIN CHEMISTRY at work

case:
What does
this plant
promise
on your
next
printing
job?



Clean, sharp, high-fidelity reproduction . . . great
brilliance . . . high opacity . . . fast, easy press run
. . . low ink cost.

The Plant Atop The Skid is part of the ultra-modern
spray drying process operation where M & C-Edgar paper
coating clays are made. Papermakers use these pure,
quality-controlled clays to produce coated sheets with a
smooth, luxurious feel . . . papers that give trouble-free
press runs . . . papers that rate among the world's finest.

Payoff To Printers—For top-flight results and
pleased customers, specify M & C-Edgar Clay Coated
papers. You'll be marked as an astute paper buyer—
a modern, progressive printer.

As close as your nearest paper house.



MINERALS & CHEMICALS

CORPORATION OF AMERICA
527 Essex Turnpike, Menlo Park, N.J.

Leaders in creative use of non-metallic minerals

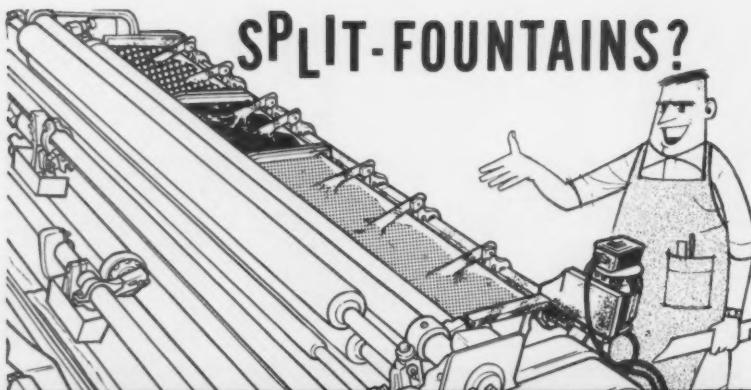
ATTAPULGITE (*Attapulgus*)

ACTIVATED BAUXITE (*Porocel*)

KAOLIN (*Edgar • ASPs*)

LIMESTONE (*Chemstone*)

SPEEDI-DRI FLOOR ABSORBENTS



Split-fountain Inking Problems ARE ENDED

with ortleb agitators

On split-fountains for multicolor runs, Ortleb Agitators prove themselves invaluable. Each color is individually agitated to maintain uniformity. Savings on ink bills alone run from 10% to 30%. Labor is saved. Spoilage avoided. Ortleb Agitators are inexpensive. A one-time investment that will last for years and years.

For complete information and prices . . . write, giving name and model of your equipment. There is an Ortleb Agitator for all presses of all sizes.



Ortleb Machinery Company
3818 LACLEDE AVENUE • SAINT LOUIS 8, MISSOURI



A HEADLINE WITH ProType

(it's a "type foundry" at your fingertips!)

- Simple to use—and fun!
- Does anything possible with type—and more!
- Low cost . . . saves hundreds of dollars yearly . . . pays for itself!
- 10,000 type styles and sizes!
- Perfect for ads, layouts, presentations, magazines, posters, bulletins!

FREE! SEND NOW
FOR THIS BIG FOLDER!



Exclusive Distributors

Mergenthaler Linotype Company
Davidson Corporation
29 Ryerson Street, Brooklyn 5, N.Y.

Please send your free folder on economical ProType.

Name _____

Company _____

Address _____

City _____ Zone _____ State _____



ORAN I. BROWN, Rand McNally & Co., Skokie, Ill., has been elected president of the Franklin Association of Chicago. C. B. MARTIN of National Printing & Publishing Co., Chicago, is vice-president, and the treasurer is JOSEPH HENNESSEY, Sherman Hennessey Co., Chicago.

JOHN SHAW has been elected president of Western Lithograph, Los Angeles subsidiary of Brown & Bigelow. CHARLES STOWELL is controller. CHARLES C. BOHRER has been named a member of the board and CHARLES A. WARD, Brown & Bigelow president and general manager, is Western board chairman.

JAMES J. FULTON, who was associated with Vinmar Lithographing Co., Baltimore, and active in graphic arts organizations, died recently in his 82nd year.

RODERICK J. LUDWIG has been appointed public relations director of the Point-of-Purchase Advertising Institute, New York City.

EDWIN H. and JAMES M. EVANS have purchased Action Printing Co., Washington, D.C., from RICHARD CHAMBERLIN.

W. E. GRANT of Kirby Lithographic Co., Washington, D.C., for the second year is heading the printing industry committee to collect subscriptions to the Greater National Capitol Committee, Washington's convention and tourist bureau.

LARRY JACOBY has been appointed to the staff of Printing Industries Association, Inc., Los Angeles, where he is serving as business manager of the Photoengravers Section.



John Tancill R. E. Bauerlein J. A. MacMartin

JAMES A. MACMARTIN has been promoted to assist the vice-president and general manager, Leslie C. Shomo, National Publishing Co., Washington, D.C. ROBERT E. BAUERLEIN, estimator, has advanced to aide to Richard M. Nash, secretary-treasurer. JOHN TANCILL is assisting Joseph A. Cangalosi, manufacturing vice-president and plant manager.

E. C. CHITTUM, SR. has been elected board chairman of Chittum-Kidd Co., Inc., Baltimore. EDGAR A. PEPPLER was

elected president and treasurer; BRADFORD PETERSON is executive vice-president and assistant treasurer, and RAYMOND B. YINGLING is vice-president and secretary.

W. R. WADEWITZ, president, has succeeded ELMER G. VOIGT, retired, to board chairman of Western Printing and Lithographing Co., Racine, Wis.



William J. O'Toole



Henry Curlander

WILLIAM J. O'TOOLE has been elected vice-president of sales in the western states, located in Los Angeles, for Matrix Contrast Corp. HENRY CURLANDER has been elected vice-president covering sales from Pennsylvania to New England. GERALD W. HUNTER is in charge of sales and service in the eastern territory and JACK FARRIS has the same job in the western territory out of Chicago. GEORGE MATTICE has been promoted to salesman covering the eastern territory from Maryland to the Carolinas.

RUSSELL H. HERRELL, at one time assistant to the president of National Graphic Arts Expositions, Inc., a controller in the Government Printing Office, an administrative assistant to the Public Printer of the United States, and consultant to private firms, died recently at the age of 62.

WALTER KUBILIUS, who became *Book Production* magazine research editor after his association with the *Chicago Herald American* and the *New York Sun*, has joined American Type Founders as assistant to advertising manager J. R. GREIG.



Walter Kubilius



R. E. Small

R. E. SMALL has advanced from sales manager to vice-president of sales for Paper Converting Machine Co., Green Bay, Wis.

HOWARD C. DRAKE, who heads Drake Press, has been elected president of the Washington (D.C.) Board of Trade.

EDWARD BLANK, former plant manager, Publishers Printing-Rogers Kellogg

Corp., Long Island City, N.Y., has been appointed assistant to president Sampson R. Field. New plant manager is EDGAR L. BUDDEN.

ANTHONY NOEL of Peter F. Mallon, Inc., has been elected president of the Printing Accountants Club of the New York Employing Printers Association.

GEORGE FREY, vice-president and secretary of Harry S. Scott, Inc., Baltimore, has retired after 20 years with the company and 30 years with its predecessor, John S. Bridges & Co.

JOHN J. HILLERS, Judd & Detweiler, Inc., has succeeded DAVID PORTERFIELD, Jr., Arrow Service, as president of the

Washington (D.C.) Printing Guild, a Graphic Arts Association of Washington affiliated group of salesmen and young executives. Other guild officers are DANIEL DORE, Cunningham Engraving Co., vice-president; RUSSELL E. WEBSTER, Baker-Webster Printing Co., treasurer, and H. THOMAS DRIVER, Batt, Bates & Co., secretary.

PAUL BIRD, technical director of the Graphic Arts Association of Illinois, Chicago, has resigned to become production manager of Desaulniers & Co., Moline, Ill.

CARL HAYSEN of Milprint, Inc., has been elected president of the Graphic Arts

**this coat of surface size means you can run
9-lb. manifold on your offset equipment! Try**



**100% bleached chemical wood pulp
ALPENA MANIFOLD**



The dual finish sheet (offset or letterpress) for use where your customers have a weight, storage, filing, or handling problem. Use Alpina Manifold, made in white and six brilliant colors, for mailing pieces, rate books, packaging inserts, statistical reports, multicopy forms, etc. You'll like the press performance and handling ease of this lightweight Fletcher sheet.

Remember: Fletcher makes lightweight paper stronger, brighter and whiter. Companion sheets include Fletcher Manifold, Flecopake Bond, and Alpena-pake Bond.

— GET FREE SAMPLES TODAY —

Fletcher Paper Co., Dept. 36
26 N. Wacker, Chicago 6, Ill.
Please send Free Samples of Alpina Manifold.

Name _____
Title _____
Company _____
Street _____
City & State _____

FLETCHER
PAPER COMPANY

Young Executives Association of Milwaukee. Other officers are THOMAS ROEHL, Oshkosh Paper Co., vice-president, and JOHN GRUESSER, JR., Badger-American Electrotypes Co., secretary-treasurer.

JAMES KING, Kalmbach Publishing Co., succeeds ARTHUR WESSON of Milprint as president of the Milwaukee Controllers' Institute of the Graphic Arts. CY PRUDHOMME, Milprint, Inc., is vice-president and EARL JOHNSON, Graphic Arts Association, is secretary.

RUSSELL BURLINGAME, Milprint, Inc., has been chosen chairman of the newly formed Milwaukee Printing Production Club.

GORHAM H. SCOTT has been promoted to serve as assistant to WILLIAM H. CHISHOLM, president of Oxford Paper Co., New York City. This is a correction of an item in the May issue of *THE INLAND PRINTER* in which Mr. Chisholm was erroneously named assistant to the president.

LOU POTASH, Atlantic Linotype Co., has succeeded RALPH SEPLOW, Skilset Typographers, as president of the Typographers Association of New York City.

ARCHIBALD A. LOTKER, Majestic Paper Corp., has been elected president of the Paper Association of New York City. New vice-president, Fine Paper Division,

is LEO GREENEBAUM, Willmann Paper Co.

HUGH W. SLOAN has been elected vice-president of St. Regis Paper Co., New York City.

I. TORNBERG, vice-president and sales manager of Wood Newspaper Machinery Corp., Plainfield, N.J., completed 50 years of service in the newspaper machinery manufacturing field this May. He began his career with R. Hoe & Co., New York City, as a draftsman.



I. Tornberg



Albert F. Lahaie

ALBERT F. LAHAIE has been appointed New England representative for Inter-type Corp., Brooklyn, N.Y.

WILLIAM H. PEET has been appointed assistant sales manager for Anken Chemical & Film Corp., Newton, N.J. He is establishing a distributor-dealer setup for the Ampto line of photocopying processors, transfer films and papers, and the Ampto Reversal Negative system for handling offset printing plate preparation by the diffusion transfer process.

THOMAS A. HENRY has been appointed assistant manager of advertising and sales promotion for United States Envelope Co., Springfield, Mass.

CHARLES SWEENEY has been assigned to supervise Sinclair and Valentine's New York screen process department while continuing as director of the resin vehicle department.

WILLIAM J. SAVAGE has been appointed division manager in Columbus, Ohio, for Heidelberg Eastern Inc. He succeeds JAMES D. McCANN who was promoted to general sales manager.



William J. Savage

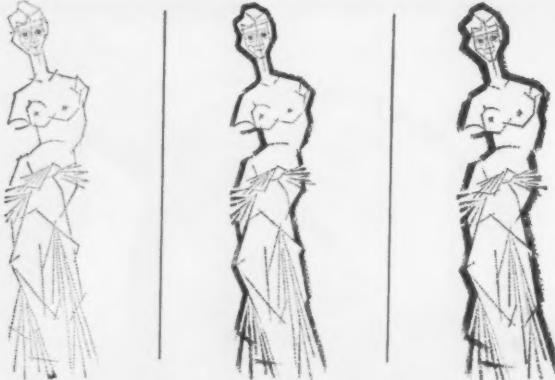


Al B. Pupeter

AL B. PUPETER succeeds C. D. KETCHUM, deceased, as advertising manager of Hamilton Manufacturing Co., Two Rivers, Wis.

H. L. LUSBY has joined the Carolina division of Champion Paper and Fibre Co., Hamilton, Ohio, as special assistant

the BIG three of the Venus Condensed Family



Venus Light Condensed New Venus Bold Condensed Venus Extrabold Condensed

The success of Venus Light Condensed inspired us to introduce Venus Bold and Extrabold Condensed. The addition of these two new modern faces will allow a broader range of specification and color.

For complete specimens, see your nearest Bauer Type Dealer or write on your letterhead to:



BAUER ALPHABETS, INC.

235 EAST 45TH STREET · NEW YORK 17, N.Y. · OXFORD 7-1797-8-9

Text is set in Venus Light Condensed.

to the paper and board manufacturing superintendent.

DOUGLAS W. EATON has been appointed eastern sales representative of George Hantscho Co., Inc., Mt. Vernon, N.Y., manufacturers of web-fed lithographic presses.



Douglas W. Eaton



R. D. Vickers

C. W. HUFLAGE has been promoted to vice-president in charge of sales for Cochran Foil Co., Louisville, Ky. R. D. VICKERS has advanced from New York district manager to general sales manager. W. R. CORY is sales manager of the foil division; J. B. GAGE is sales manager of the sheet division; J. E. BOUHL is laminating division sales manager, and M. R. KAMBACH is heading the newly-formed market planning division.

ALVIN ARNELL has been appointed sales and general manager of the Miller-Lauffer Printing Equipment Corp. and the Hobson Miller Machinery Corp., New York City.



Alvin Arnell



Burt Kaplan

BURT KAPLAN has been named advertising and sales promotion manager of Chemco Photoproducts Co., Glen Cove, N.Y.

J. E. GIBSON has joined the Chemco Photoproducts Co. sales staff in Atlanta.

FRANK STEWART, former Heidelberg Eastern representative in Virginia, has joined the E. H. Walker Supply Co. sales staff in Richmond, Va.

OLIVER C. JONES, production engineer with Mergenthaler Linotype's Atlanta agency, now represents the company in Virginia and parts of West Virginia.

C. A. BRATTSTROM, vice-president of Sun Chemical Corp., Long Island City, N.Y., died May 30 at 58 years of age.

DAVID BRANDMARK has been appointed district sales representative in Long Island City, N.Y., for General Printing Ink Co., Division of Sun Chemical Corp.

VINCENT B. MORRISON, Jr. has been appointed a representative for the southern Manhattan territory of Intertype Corp., Brooklyn, N.Y.

CHESTER W. SCHUMANN has joined the staff of Ideal Roller & Manufacturing Co., Chicago, as a sales representative in Wisconsin.

WILLIAM R. COLVERT, who in 1924 joined E. P. Lawson Co., New York City, as a machine shop clerk and in 1940 became purchasing agent, died June 2 at the age of 61.

WILLIAM J. PEVERILL has been named sales manager-special products division of the Frye Manufacturing Co., Des Moines, Iowa. FRANK W. MILLS has advanced to district representative in Iowa, Minnesota, Nebraska, Kansas and Missouri. PAUL H. ALEXANDER is district representative in Ohio, Michigan, Indiana, and western Pennsylvania.



William J. Peverill



James M. Nestor

JAMES M. NESTOR has been named general sales manager of Bostitch, Inc., Westerly, R.I. He succeeds KENNETH E. JOY.

MURRAY H. BERGER has been appointed vice-president of Howard O. Bullard, Inc., New York City typesetting house, where he has charge of inside operations.

WILLIAM LOTZ has been named vice-president of Darling-Payne Corp., New York City, offset division of Ernest Payne Corp., which handles new and rebuilt graphic arts equipment.



Frank A. Hamel, Jr.



Albert M. Tobia

BB&D Promote Hamel and Tobia

New executive vice-president of Bensing Bros. and Deeney, Philadelphia, producers of BBD flexographic inks, is Frank A. Hamel, Jr., formerly vice-president in charge of research. Albert M. Tobia has been appointed vice-president of research and production. Sydney S. Shapiro replaces him as technical director.



Get a really
white bond—
get Hamilton!

*Your work
is as good
as your bond*

Appearance is important in bonds. Hamilton Bond offers you a really bright blue white that's a joy to look at, a joy to print on, a joy to deliver to your customers.

Hamilton Bond has a formation which is handsome, clear and uniform—which insures a level printing surface for best press performance. It is *genuinely* watermarked, strong and durable, pre-humidified, moisture-proof wrapped. Ten distinctive, highly printable colors, too. And matching envelopes. Try Hamilton Bond . . . it brings out the best in your work!

Hamilton Papers



HAMILTON PAPER COMPANY
Miquon, Pa.

Mills at Miquon, Pa., and Plainwell, Mich.
Offices in New York, Chicago and Los Angeles

"Come On In..."

I've been waiting to
ask your opinion on
a gummed
paper
problem"



Your Perfection Fine Paper Merchant's Salesman is greeted this way daily because printers know he has the right answer. He has the knowledge and experience for we keep him constantly informed of new developments and supplied with useful printed literature that can be yours on request.



Please your customers with
PERFECTION®
FLAT GUMMED PAPER

opens the door to easier
sales and profits.

HELPFUL HINTS by PERFECTION®
are designed to help printers to a better
understanding and use of gummed paper.

- WHICH GUMMING IS BEST AND WHY?
- WHEN IS THE GRAIN DIRECTION IMPORTANT?
- DON'T TAKE THE GUMMING FOR GRANTED
- HOW TO OVERCOME LOW HUMIDITY
- PRINTING ON THE GUMMED SIDE
- USE ANY PERFECTION GRADE FOR OFFSET
- HOW TO SELL THE BETTER GRADES
- QUESTIONS AND ANSWERS ABOUT HEATSEALING

Perfection is made by
PAPER MANUFACTURERS CO.
PHILADELPHIA 15, PA.

SALES REPRESENTATIVES

Atlanta, Chicago, Cleveland, Kansas City, Los Angeles,
New England, New York, Philadelphia
PACIFIC COAST WAREHOUSES: San Francisco, Los Angeles
PLANTS: Philadelphia, Indianapolis

Complete list of distributors in Walden's "Paper Catalog."



Complete!

You don't sell only one part of a jig-saw puzzle . . . why sell *only* part of your customers' printed forms needs.

Hano's complete line lets you supply the right form for every need . . . Autographic Registers and forms, Snap-a-part sets, Continuous forms, Stock forms and Tabulating forms.

Forget trying to sell a "just as good" . . . sell Hano and watch your form department profits grow!

Some dealerships open in the South, Southwest, and Midwest for established printers.

PHILIP Hano COMPANY, INC.
MANIFOLD PRINTERS SINCE 1888

General and Sales Offices: Holyoke, Massachusetts
Warehouse and Branch Plant Mt. Olive, Illinois

NEW LITERATURE

Those interested in literature described are asked to write direct to the company listed in the item

Scan-A-Sizer, Electronic Engraver

A 24-page booklet showing the versatility of the Fairchild Scan-A-Sizer is available from Fairchild Graphic Equipment, Inc., 88-06 Van Wyck Expressway, Jamaica 1, N.Y. The Scan-A-Sizer, a direct engraving machine that makes halftone plates through electronics, can be used by letterpress printers and newspaper publishers.

The booklet fully illustrates the machine's ability to enlarge or reduce automatically, make controlled distortions, be adjusted for tone control and screen selection, and make various effects. A folder quoting seven users of the Scan-A-Sizer is also available.

Declaration of Independence

A copy of the Declaration of Independence, printed in four colors, is available from Zarkin Machine Co., Inc., 34-19 Tenth St., Long Island City 6, N.Y. The souvenir was printed as a promotion piece for the Royal Zenith 29 single-color offset press which prints a 23x30 sheet.

Folder on Model 31 Linotype

A booklet describing the newly engineered Model 31 Linotype is available from Mergenthaler Linotype Co., 29 Ryerson St., Brooklyn 5, N.Y. The machine cruises at ten lines per minute under manual or tape operation, carries one to four standard 90-channel magazines, and provides a type range through normal 18 and condensed 30 point. Optional equipment and outstanding features are described and illustrated.

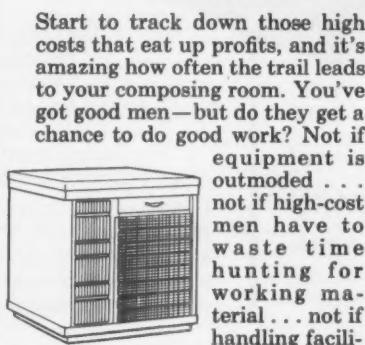
Challenge Proof Press Booklet

Advantages of Challenge proof presses to printers, typographers and engravers are outlined in an eight-page booklet. Reproduction proofing and direct image proofing of offset duplicator plates are two of the applications listed. A comparison chart on five leading models is included with illustrations and descriptive material. Copies may be obtained from Challenge Machinery Co., Grand Haven, Mich., or from Challenge dealers.

Miehlegrip Plate Clamp Folder

The Miehlegrip plate clamp cuts plate changing time to 90 seconds by simplifying plate positioning and speeding lock-up, according to a brochure available from Miehle Printing Press & Manufacturing Co., 2011 Hastings St., Chicago 8. An illustrated step-by-step explanation of

Hamilton cuts costs in composing rooms!



Start to track down those high costs that eat up profits, and it's amazing how often the trail leads to your composing room. You've got good men—but do they get a chance to do good work? Not if equipment is outmoded . . . not if high-cost men have to waste time hunting for working material . . . not if handling facili-

ties for composition, cuts and forms are awkward and unsafe. Can't afford to upgrade your composing room equipment? You can't afford *not to* if you want to cut costs . . . increase profits. Next time you see your Hamilton dealer ask him about turning wasted composing room minutes into profitable production. New Hamilton equipment will actually pay for itself over and over by increased hours actually on the job!

Hamilton

PRINTERS EQUIPMENT

 HAMILTON MANUFACTURING COMPANY • TWO RIVERS, WISCONSIN



**Speed-Flex unit presses are formulated
to produce complicated jobs
at high rotary speeds**

MODEL 1713 1-OS—
Smallest of the Unit Style
Speed-Flex Offset Presses.
Speed-Flex unit style
presses are available in
13" and 26" web widths
and with standard cylinder
circumferences in 17",
19" and 22". Other sizes
on special order.

- They print one or both sides of the web —
Letterpress with rubber, metal or plastic
Offset with wet or dry process
- Unit presses may include such operations as —
Perforating — cross, rotary or jump
Numbering, imprinting, punching,
attaching carbon

Printed work is delivered — cut in sheets, continuous
folded, or rewound. There are new profits ahead through
automation with *Speed-Flex!* Presses are precision
built by Western Gear Corporation for printing
plants where **QUALITY IS KING!**

Manufactured by
WESTERN GEAR



"SINCE 1888"

117 W. 9TH ST., LOS ANGELES 15 • TRinity 8556

NEW YORK • 1140 BROADWAY • MURRAY HILL 3-1253
CHICAGO • 110 SO. DEARBORN ST. • RANDOLPH 6-7971

direct inquiries to

Orville Dutro & Son, Inc.
PRINTING PRESS SALES AND SERVICE



New 45 C.F.M. fan-cooled
GAST rotary
AIR PUMP
 —Twice the capacity
 of previous models!



For continuous heavy-duty service on presses, collators, folders and other printing equipment

This bigger-volume vacuum pump Model 4565 does the work of two smaller pumps on graphic arts' equipment. Built for continuous heavy-duty service, it's air-cooled, eliminating water-cooling headaches. Efficient 5-vane rotary design delivers up to 45 C.F.M.; vacuum to 25 IN. HG. with 3 H.P. at 1750 R.P.M. Double v-belt drive eliminates alignment problems. Pump is easy to mount and service, gives long-lived performance.

If you build printing equipment, investigate Model 4565. Write for Bulletin V-557. **GAST MANUFACTURING CORP.** P. O. BOX 117-L, BENTON HARBOR, MICH.

**Original Equipment Manufacturers
 for Over 25 Years**



See Catalog in Sweet's Product Design File

plate mounting and makeready procedure with a description of the quarter-turn locking eccentrics are included. The clamp may be applied to presses already in the field, is standard on No. 29 and 38 offset presses, and is optional on the 36-, 41-, and 49-inch models.

Hydraulic Embossing Unit

A bulletin from Champlain Co., Inc., 88 Llewellyn Ave., Bloomfield, N.J., describes a heavy duty hydraulic embossing unit for in-line operation with rotary equipment. The unit can be used with either fabricating and printing equipment or reel-to-reel applications and is adaptable to both types of embossing rolls—matched pairs of engraved steel rolls or a steel design roll with a compressed paper roll—within circumferential range of 20 inches to 36 inches.

Featured in the bulletin are the register system, frame construction, the hydraulic power unit, pressure system, and herringbone gears.

How Modern Magazine Is Made

Small commercial printers may be interested in a booklet which explains in laymen's terms "How a Modern Magazine Is Made." Photoengraving, composition, making electros, presswork and binding operations are covered in tracing the process required of large magazine production. Copies are available from Maclean-Hunter Publishing Co. Ltd., Toronto 2, Ont.

Dry Offset Advantages and Methods

A new bulletin entitled "Do More Dry Offset on the Davidson Dual-Lith" is available from Davidson Corp., 29 Ryerson St., Brooklyn 5, N.Y. It spells out the advantages of dry offset and details procedures for preparing the machine, mounting the plate, squaring and positioning the image. The only requirements other than the machine are a dry offset plate and plate segment. With the bulletin come instructions for making dry offset plates, and a related bulletin on Davengraving, a simultaneous dry offset and embossing process.

Free Carbon-Interleaved Forms

Free unit sets of one-time carbon paper are offered as sales aids to printers who manufacture carbon-interleaved forms. Six different test-it-yourself unit sets of eight parts demonstrate six different Tara one-time carbons interleaved with either or both supercalendered opaque and 12-pound register bond. Other sets consisting of 12-part units and eight-part units are also available from American Carbon Paper Corp., 1313 W. Lake St., Chicago 7.

Automatic Motor Driven Arc Lamps

Specifications and illustrations of motor driven automatic arc lamps for cameras, photocomposing machines and printing

"Using
Filmo
 type*"

is like having
 1,000 extra
 salesmen



says:

Saul Lehman, President, The Georgian Press, Inc., New York City

* America's leading photo-composition machine . . . almost instantly produces quality hand lettering and display type.

"Our salesmen are always equipped with the full set of Filmotype lettering catalogs. These include over 1,000 styles and sizes of Filmotype faces. And it's like having 1,000 extra salesmen! We show our customer the all-inclusive selection. He chooses the alphabet he wants. Then in production it's a matter of minutes to insert desired fonts into the Filmotype machine, set the copy and produce proofs perfect for paste-up. Filmotype gets us more printing jobs and more profit per job!"

- Easy operation! Anyone can produce Filmotype proofs.
- Automatic color spacing for exact letter-spacing.
- Desk-top size. Fits on any table or desk. No special facilities needed!

Filmotype catalogs prove that there's a Filmotype alphabet for every printing job . . . alphabets that sell for you!



Get complete details . . . mail this coupon

the FILMOTYPE corporation
 7500 McCormick Blvd.
 Skokie, Ill.

Dept. I.P.

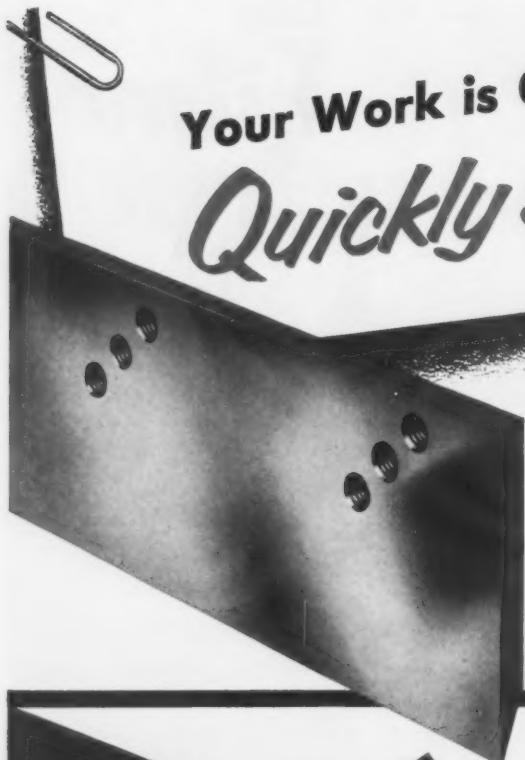
- Send information about the Filmotype Photo Composition Machine and how easy it is to own.
- Have your representative give me a demonstration right in my own office. I understand there is no obligation.

NAME _____

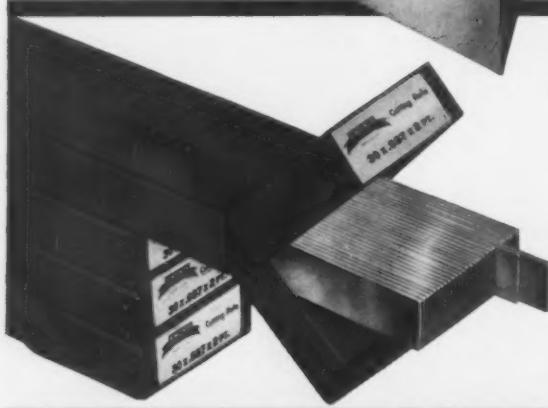
FIRM _____

ADDRESS _____

CITY _____ ZONE _____ STATE _____



Your Work is Cut Out for You
Quickly and Smoothly...



...with **SIMONDS**
RED STREAK Paper Knives

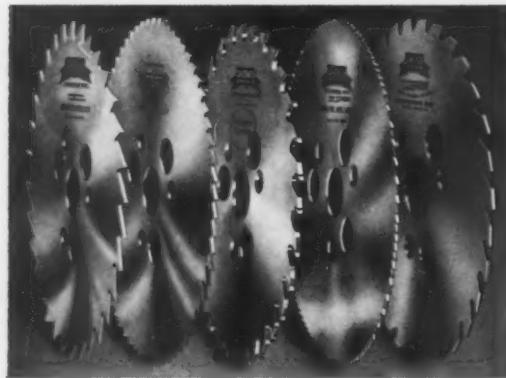
Their Keener Edge Stays Sharp Longer!

Simonds-made S-301 Steel — developed especially for cutting paper — combines maximum hardness with toughness to give you more cuts per grind. Face-side taper, concave ground for added clearance, plus Simonds famous "mirror finish", provide a keener edge that cuts free, fast and straight. There's longer life in a Simonds Knife!

...with **SIMONDS**
Steel Cutting Rule

For Perforating, Creasing, Printing

You'll get better results and save money with Simonds Improved Steel Rule. Its uniform temper, height and thickness combined with extra smooth and sharp cutting bevels stay on the job longer — save time, cut costs. Get prompt delivery of Standard Cutting, Creasing, Perforating and Column Rule from your printing supply house.



...with **SIMONDS**
RED STREAK
Graphic Arts Saws

They Hold their Edges for Fast, Smooth Cutting!

There's a Simonds Saw for every graphic arts need that will cut fast and smooth, stay sharp longer and give long, trouble-free service. Made to fit all makes of machines, with a choice of five standard styles, including Carbide Tipped, these saws are unexcelled for quality and performance. Send for new free catalog.

125 years of growth 1832-1957



For Fast Service
from
Complete Stocks



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SIMONDS
Industrial Supply
DISTRIBUTOR

Factory Branches in Boston, Chicago, San Francisco and Portland, Oregon. Canadian Factory in Montreal, Que., Simonds Divisions: Simonds Steel Mill, Lockport, N. Y., Heller Tool Co., Newcomerstown, Ohio, Simonds Abrasives Co., Phila., Pa., and Arvida, Que., Canada



NuArc offers a bulletin on automatic arc lamps

frames are given in Bulletin 205B from nuArc Co., Inc., 824 S. Western Ave., Chicago 12. Installations of the N-75 and N-110 lamps are shown. Also included in this folder is information on additional equipment such as floor stands, reflectors and a gear rack.

Collection of Graphic Arts Articles

Fraser Paper, Ltd., 420 Lexington Ave., New York 17, has issued "Graphic Arts Progress 1957," a 60-page plastic ring-bound collection of articles and abstracts from leading trade publications. Entries in this second annual edition were se-

lected by Max B. E. Clarkson, president of Clarkson Press, Inc. and of Amherst Printing Co., and vice-president, Technical Charts, all of Buffalo, N.Y.; Warren L. Rhodes, head of the Graphic Arts Research Department at Rochester Institute of Technology, and William M. Winship, president of Brett Lithographing Co., Long Island City, N.Y., treasurer of Lithographers National Association and past president of Lithographic Technical Foundation.

Harris 120 Offset Job Press

A booklet describing the Harris Model 120 (LUH) 14½x20½ single-color offset job press is available from Harris-Seybold Co., 4510 E. 71st St., Cleveland 5, or from local sales and service offices. The press is fully illustrated in the booklet with feeding, register, inking, delivery, safety and other aspects featured. Various diagrams of the press are included with specifications and advantages listed.

Berthold Type Specimen Book

A specimen booklet No. 530A of Berthold type faces is available from Amsterdam Continental Types and Graphic Equipment, Inc., 268-276 Fourth Ave., New York 10. Type lines ranging from 10 point to 72 point include Boulevard, Reiner Black, Derby, Dynamic, and Pallette. Applications of the various faces are shown.

Beeswing Manifold Color Book

Sample color swatches of nine-pound Beeswing manifold are contained in a booklet offered by International Paper Co., 220 E. 42nd St., New York 17. Sizes and weights per thousand sheets are given with a list of distributors.

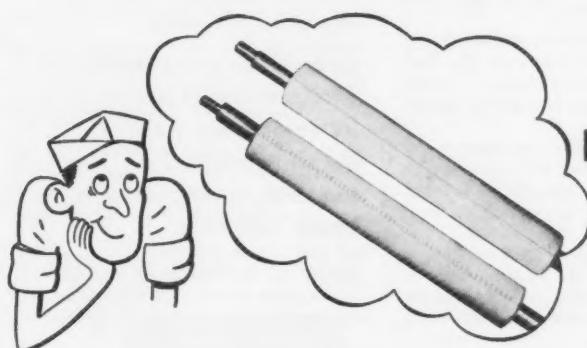
Writing Better Sales Letters

"The Mead Letter-Aider" is a booklet that gives some helpful advice on writing letters. How to make every letter a sales letter, reviving inactive accounts, answering complaints and inquiries, and writing collection letters are among the topics covered. Based on the premise that "A good letter rates a good paper," the booklet lists Mead papers in the back. Copies may be obtained from the Mead Corp., 118 W. First St., Dayton 2, Ohio.

Booklet of 197 Intertype Faces

Intertype Corp. has issued a 20-page booklet entitled "Alphabets and Character Showings of 197 Intertype Faces." The faces, shown in 10-point size, include such new types as the extra bold Futura series in oblique, condensed, and oblique condensed; Hobo; News Gothic in bold, condensed, bold condensed, and Pen Bold. Complete alphabets with caps, lower case, figures, points, small caps, and old style figures are shown. Copies may be obtained from the company's Sales Promotion Dept., 360 Furman St., Brooklyn 1, N.Y.

a pressman's dream...



"THEY PULL ON...
FIT PERFECTLY!"

"OVER A HALF CENTURY OF SERVICE"

MEMBER: Lithographic Technical Foundation
National Association of Printing-Ink Makers
National Printing-Ink Research Association
N. Y. Employing Printers Association



Eliminating loose dampers... stops fussing
with wrinkled, poorly fitted roller covers.
Specify French or Domestic MOLLETON.

Tested and acclaimed by critical
users as the ideal Roller cover.
A perfect fit guaranteed, every time.

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EVERYTHING FOR THE LITHOGRAPHER
MANUFACTURERS OF PRINTING, LITHOGRAPHIC INKS AND SUPPLIES
150 VARICK STREET, NEW YORK 13, N.Y.



*the
keys
to
craftsmanship*

This year in Buffalo, August 4 through 7, Craftsmen will again convene in good fellowship, to share knowledge and to open the way for further development of our great industry.

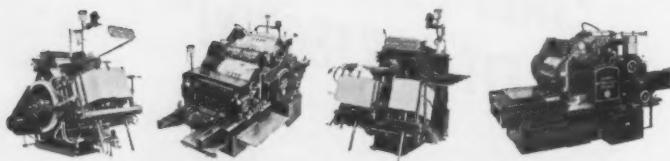
The keys to improved craftsmanship can be found in Craftsmen discussions and clinics.

For the key to more profitable production combine your craftsmanship and know-how with the versatile and dependable performance of Original Heidelbergs.

We're off to Buffalo in '57...

ORIGINAL HEIDELBERG.

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main distributors Heidelberg Eastern, Inc., 73-45 Woodhaven Boulevard, Glendale 27, Long Island, New York • Heidelberg Western Sales Co., 118 East 12th St., Los Angeles 15, California • Heidelberg Southern Sales Co., 6319 Eppes St., P. O. Box 12301, Houston 17, Texas
Heidelberg Sales and Service: Los Angeles, Calif.; New York, N.Y.; Houston, Tex.; Columbus, Ohio; Chicago, Ill.; Kansas City, Mo.; Phoenix, Ariz.; Salt Lake City, Utah; Minneapolis, Minn.; Denver, Colo.; Atlanta, Ga.; Portland, Ore.; Seattle, Wash.; San Francisco, Calif.; Albuquerque, New Mexico

MAKE MONEY!
SAVE MONEY!



1 Samples of lightweight Alpenopake Bond, a utility bond with excellent printability on offset or letter press equipment, are yours for the asking from Fletcher Paper Co.

2 A new Portfolio of Letterhead Designs has just been announced by the Parsons Paper Co. This handsome and useful sales tool is yours just for the asking. Circle the number.

3 The magnesium plate story is chronicled for you by Magplate, precision magnesium photoengraver's metal. Other graphic arts products and services for printers are included.

4 Paper Mfg. Co. would be pleased to send you answers to all your questions on heat-sealing paper, a series of helpful hints on gummed paper, and samples of Perfection line.

5 Here's a booklet on the new ATF Chief 24 Model 1200 offset press . . . prints 8½x11 bleed jobs four up, 9x12 four up if nonbleed . . . features new controls, streamlined design.

6 A picture-and-diagram filled folder on high-speed roll-fed litho presses designed and built by George Hantscho Co. will show you how you can cut production time and costs.

7 A brochure describes the new Cheshire N-3000 newspaper labeling machine: fast, automatic, speeds up to 16,000 per hour with identical placement of addressed labels.

8 To eliminate stripping and glazing on rollers, whether on offset, letterpress, rotogravure, or proof presses is the task of Burnishine Putz Pomade for the graphic arts.

9 The Notebook of a Printer is a miniature monthly sales magazine that can help you sell more printing. Designed by Arbogust Co., it is complete, imprinted, ready for the mail.

★ Here are printers' helps... available to you at no cost

18 Champion Paper offers Kromekote, including samples of Kromekote cast coated paper, folding board, and Colorcast drum finished paper. Also Kromekote printing data.

19 During its life each Woodsman carbide-tipped saw blade can save you \$700 . . . Get full details in a brochure from North American Products Co. Mail the card today.

20 Kluge Automatic press construction and versatility is the topic of a three-color booklet printed entirely on a Kluge Automatic press. Write for your copy today.

21 Removing hard-caked ink, dirt, and even grease takes only a few drops of Chalmers' Phenoid type cleaner. Available in two forms—Nonflammable, and Instantaneous.

22 Paper cutting—how to choose, use and care for your paper cutting knives is outlined in a fact-filled booklet by the Disston division of H. K. Porter Co.

23 The basic press for the small plant, for the large plant, for a wide range of work is the Miehle V-50 vertical. Check the profitable printing production possible.

24 Morrison Co. can save you money and increase your production. Get their data sheets showing the newest in saw trimmers, slug strippers and plate bevelers.

25 Have to draw a straight line, or a lot of them? Then take a look at the McAdams catalog of disc ruling machines including straight, dual and Simplex ruling units.

26 Numbering from "1" up is explained in two Wm. A. Force Co. booklets covering operating and maintenance procedures on rotary numbering heads and typographic units.

27 A thrifty way to cut down pressroom costs is described for you by the American Roller Co. Take a page from their book of experience, cash in on time-tested methods.

28 The camera that will never grow old is the exciting Comet, made by Robertson in 24 and 31 inch models. Bulletin KM-241 explains the expansion plan that prevents aging.

THE INLAND PRINTER, 79 West Monroe Street, Chicago 3, Illinois

Please send me, without cost or obligation, material described under the key numbers I have circled below:

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23
24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46
47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69

My Name _____ Title or position _____

Company _____

Street _____ City _____ State _____

OUR COMPANY prints by Letterpress Offset Gravure Flexography Silk Screen

OUR WORK is Job ptg. Magazine or book Newspaper Specialty (Pls. name) _____

OUR EMPLOYEES number 1 to 9 10 to 19 20 to 49 50 to 99 100 or more

Offer expires December 1, 1957

This offer expires December 1, 1957



29 Screen process printing presses are highlighted in the latest catalog by General Research. Also included are working instructions on the many kinds of screens used today.

30 More profitable printing now and in the years to come can be yours if you use the built-in features of the ATF Chief 15—the 11x 15 offset press designed for using.

31 A test packet of on-the-level Davac adhesive papers from Nashua shows how you can have trouble-free printing on gummed stock. Samples of label papers are included.

32 A portfolio of bulletins from New Era describe the New Era and Graeber equipment for multiprocess printing for commercial and specialty work of all kinds.

33 A primer for do-it-yourself weather forecasters includes wisdom about inside climate, too. A proof-of-performance booklet completes GE's air conditioner story.

34 Accuracy, speed, and durability are built-in in the Craftsman series of Line-up and register tables. A detailed catalog lists the latest developments for all users.

35 Greater output and profit are described with the modern lines of Nygren-Dahly rotary perforators. They also crimp, score, slit, and strike. Check up on them now.

36 Samples of the complete line of the new white wove Hand Weave letterhead paper by Byron Weston Co. have just been made available. Write for your folder today.

37 Differences between the various sizes of presses in the Chandler & Price New Series press line are pictured in a colorful folder. Extra attachments are also illustrated.

38 A new improved Strong high intensity arc lamp series for photomechanical reproduction processes has been announced. For details on these and the full line, write.

39 Open the door to better printing is what Ti-Pi would like to have you read, along with information on the new floating caliper gauges for rubber platemakers and printers.

40 Crosfield automatic color register controls—the apparatus, its operation are depicted in a Cline Electric booklet. Covered are correction, accuracy, economy, simplicity.

41 A test packet of Eagle-A Trojan Bond is filled with printed letterheads, sample sheets, and, yes, even a paper selector chart showing the correct stock for every use.

42 Making offset press printing plates from type forms is bulletined by Challenge. Precision proof press models are also compared with the new style GP proof press.

43 Users for over 30 years give evidence of the necessity of an Orlieb agitator on every press to make inks behave, reduce costs, and save time. Fill out the card now.

44 Either you need an air compressor or you could use a vacuum pump—perhaps, both! Then check up on the design and performance data on Gast rotary heavy-duty units.

45 Dennison stripe gummed paper makes limited-area attaching easier, neater, more secure. For gummed-side printing, with half-tones, its Dennison Gum-print. Samples.

46 Chemical dangers in the graphic arts are treated in a reprint from the Anchor Chemical Co. Hazards are classified under fire, poisoning, and skin ailments.

47 An unusual ten-page folder illustrates many of the outstanding features and optional equipment developed into the Lawson hydraulic clamp heavy-duty automatic cutters.

48 Need an offset job press? A series of folders gives the complete story on the Harris Model 120 (LUM) 14½x20½ single-color offset job press including operating data.

49 A handy chart for the lithographic pressman designed to diagnose and remedy any one of the problems which arise in connection with inks. Hints from Siebold, Inc.

50 Typical four-magazine setups for newspapers, book printers, periodicals, and commercial printers are spelled out in the Model 31 Blue Streak Linotype folder.

51 A group of folders from Verner & Co. explain the Multipress and its special high-speed applications, including envelope, label, imprinting, and specialty printing.

52 A complete catalog containing invitations and announcements for personal and business use is offered by American Card Co., engravers for the trade.

53 The biggest offer in the book! 164-page book entitled "New Gummed Paper Suggestions" and a hefty file folder sample book of Really Flat gummed paper from Mid-States.

54 A simplified method for making direct halftone color separations, a film and filter chart for color copying, and the famous Ansco Graphic Handbook may be yours.

55 A special line of envelopes for promotion and collection is featured in a sample kit from Northern States. The complete catalog of the Justrite line is included.

56 A four-color broadside printed in Sweden and measuring 31x41 is used to tell the story of the new Tirfing press. A two-color booklet explains more on the Viking 45 flatbed.

57 "The Papermakers" is a brochure describing the history and growth of the paper-making industry. Complete with photographs, this New York & Penn book features people.

58 For a complete line of low-cost business papers with quality performance, see the portfolio of Mead Mostrite business papers—made by the papermakers of America.

59 Reason after reason why printers prefer Ludlow is presented in a booklet issued by Ludlow Co. Also available are 20 pages of Ludlow time records for various jobs.

60 A working kit by Hammermill provides letterhead designs, matched stationery, envelopes, business forms, printing layout sheets, paper stock information, and more.

61 Joining the right man to the right job is the aim of Graphic Arts Employment Service. Read their reprints on using an agency for job-hunting, and on changing jobs.

62 Your new Hamilton printing plant layout kit contains scale templates of all the principal equipment to be found in composing and press rooms. Set up your own shop.

63 Measure type areas instantly without mathematics, or have the answer to every copy-fitting problem in seconds . . . How? Read the folders from the Haberle Co.

64 Evidence of the rapid growth of photo-composition is the library of type faces shown in the Intertype Corp. Fotosetter Type Faces booklet. Utility symbols also shown.

65 "Trouble-Shooting for Printers" and "How to Lithograph Coated Offset Paper" are two Kimberly-Clark books with 112 pages of job short cuts and practical helps.

66 Should you have a static problem in your equipment, and who doesn't, then check the number for two folders from the Simco Co., each explaining how to eliminate static.

67 The Idea Book which the Brown-Bridge Mills people will be pleased to send to you is filled with flat-as-a-pancake gummed paper suggestions for printers and lithographers.

68 A gigantic broadside shows how you can open up a new vein of high-assay lithographic business with the 36x49½ inch single-color and two-color Harris presses.

69 Lovers of fine typography will treasure three items offered by Monotype—"Alphabet for Printers," "Twenty-One Classic Type Faces," and Words by Beatrice Warde.

AFFIX
STAMP
HERE

THE INLAND PRINTER
79 West Monroe Street
Chicago 3, Illinois

Neutracel: the newest reason why Hammermill Bond prints better, types better, looks better



Printing looks better on new Hammermill Bond— now made with hardwood's finer fibers

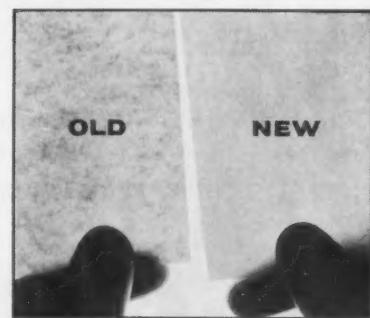
YOU CAN SEE the difference when you print on new Hammermill Bond—and so can your customers.

With a new and exclusive pulp called Neutracel®—Hammermill has unlocked the secrets of making fine paper with hardwood's finer fibers to provide a smoother, more velvety surface for clearer printing.

Take a look at a sheet of the new Hammermill Bond—or look at the photos at right. You can see the smoother formation that gives your printing a better background. It's blending Neutracel with other quality pulps that knits all the fibers together more closely.

When the job calls for watermarked bond, be sure to use Hammermill Bond with Neutracel. It makes good printing look better, letterpress or offset. And, Neutracel lends added opacity to minimize show-through when you're printing on both sides of the sheet... adds extra bulk to give printing more snap and quality-denoting "heavy feel."

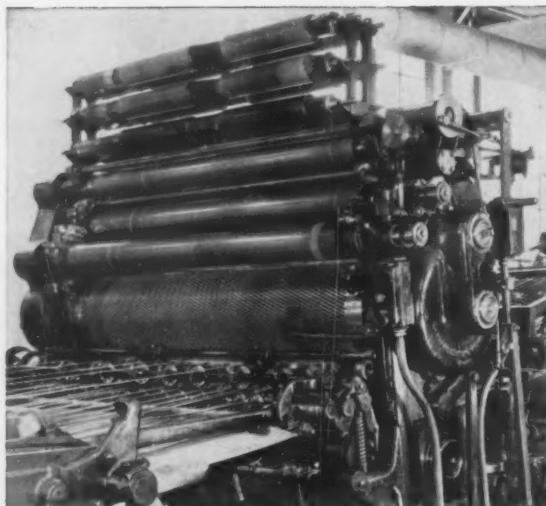
Ask your Hammermill salesman to show you samples of the improved Hammermill Bond and other Neutracel-content Hammermill papers. Hammermill Paper Company, Erie, Pennsylvania.



...yet
**HAMMERMILL
BOND**

with Neutracel's finer fibers, costs no more

S-T-R-E-T-C-H-I-N-G PRESS CAPACITY



for low cost addition
of third and fourth colors
for Miehle Flat Bed Presses

—for Miehle Flat Bed Presses convert your 2-color flat-bed Miehle into a three or four color machine at the same delivery speed.

Or, convert your 2-color flat-bed Miehle into a 2-color rotary with double delivery, doubling your production without changing speed of press.

*Write for descriptive literature
showing how to speed deliveries
and increase profits.*

wpm

WESTERN PRINTING MACHINERY CO.

3519 N. Spaulding Avenue, Chicago 18, Illinois

Manufacturers of Third and Fourth Color Units for Miehle
Printing Presses and Honeycomb Plate Cylinders



MID-STATES Really Flat[®] Gummed Papers

You get a wider choice of white stocks . . . and colored, too, for that matter . . . when you're selecting a label paper from the *Really Flat* Line. Stocks go all the way from Boncraft to Kromekote in a range that includes low priced offsets, coated stocks and specialities. There's a white that's gummed on *both* sides, and Windo-Sho[®] stock for printing on the *gummed* side.

Your Sample Book also shows 41 colored stocks in the *Really Flat* Line, with super-brilliant Day-Glo[®] heading the list in six blazing hues.

You'll like the way Mid-States *Really Flat* Gummed Papers run through the press as easily as un-gummed papers, and your customer will like the snap and sparkle of the printing job, and the way labels stick. (It's easy for you to select the right gumming from the "Guide to Proper Gummings" in the Sample Book.) Why don't you write for your Sample Book? It's free and mighty handy to have.

MID-STATES Gummed Paper Company

Dept. 715, 6850 S. HARLEM, BEDFORD PARK, ILL., ARGO P. O.

New York	Syracuse	Philadelphia	Boston	Atlanta
Cleveland	Detroit	St. Louis	Los Angeles	

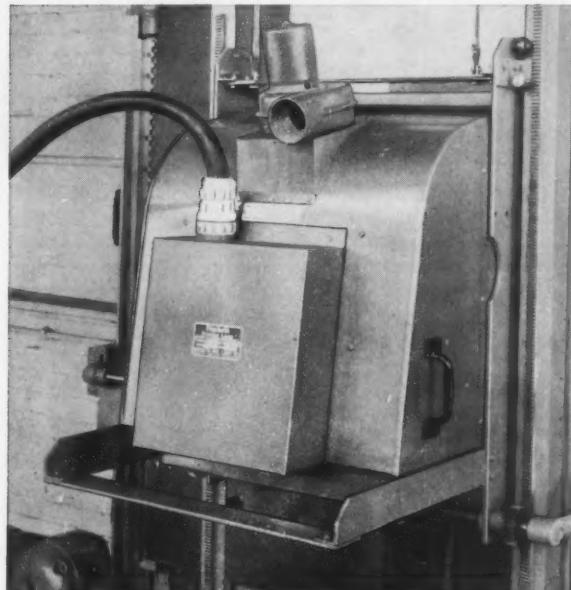
"It's like having an extra photo-composer!"



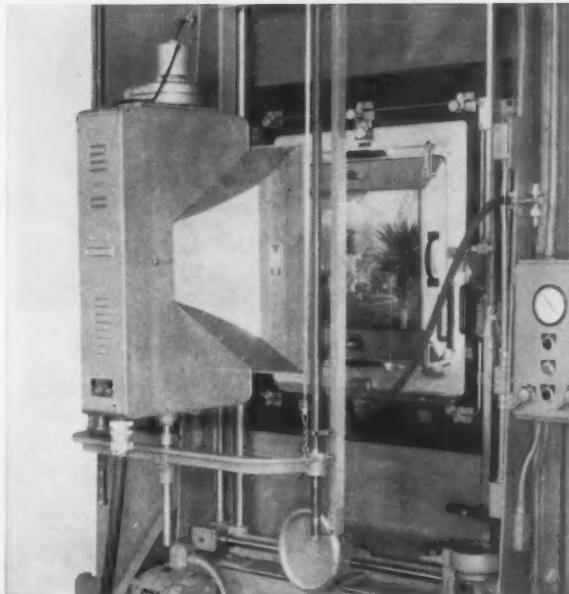
That's a lithographer's reaction to the reduction in exposure time he got when he equipped his photo-composing machine with a Macbeth Constantarc lamp.

Constantarc lamp. You see, he almost doubled his output, got work of consistent high quality, and practically eliminated remakes!

Macbeth Constantarc lamps permit the operator to devote all his time and attention to his work. There are no meters to watch or tap switches to fiddle with in order to compensate for line voltage fluctuations—this lamp actually is completely and constantly automatic-regulating.



This Lanston M-H Vertical Photo-Composing Machine is equipped with a Macbeth Constantarc B-1C-L printing lamp. The specially designed housing permits the lamp to be mounted directly on the photo-composer.



Here's a Macbeth Constantarc B-1C printing lamp on a Rutherford RM Photo-Composing Machine. A Constantarc is available for the Rutherford type PL photo-composer, also. Lamp shown has optional exhaust system.

There's a Macbeth Constantarc designed specifically for your photo-composing machine . . . designed to give you consistently uniform exposures from the first to the last with reductions in exposure time of 50% or more from exposures required with old-style lamps. What's more, there's a reflector designed for every chase size right on up to the largest to assure the maximum degree of evenness with the light confined to the desired area. This means light-loss is eliminated and maximum illumination assured. An exhaust system is available for cooling and to help eliminate dust problems.

Macbeth Constantarc printing lamps are available on 30 days free trial so you can prove for yourself how they can increase production and reduce costs. Integrated design and construction mean the Constantarc is easy to install on any type or size of photo-composer.

INSIST THAT YOUR NEW PHOTO-COMPOSER BE CONSTANTARC EQUIPPED! USE THE COUPON TO GET THE FULL STORY.

**MACBETH
ARC LAMP COMPANY**
141 Berkley Street, Philadelphia 44, Pa.

MACBETH ARC LAMP COMPANY
141 Berkley St., Phila. 44, Pa.

Tell me all the advantages of using a Macbeth Constantarc printing lamp on my photo-composer.

Here's the make, model, and size:

Name _____

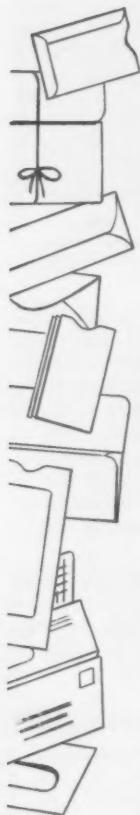
Company _____

Address _____

City and zone _____ State _____



CURRENCY GIFT ENVELOPES



Justrite's exclusive line of Currency Gift Envelopes appeals to all banks. Besides being positive good-will builders, these envelopes provide dignified advertising appreciated by clients.

Banks furnish Currency Gift Envelopes to their customers to enclose cash gifts for Christmas Holidays and other festive occasions. The advertising value comes from the bank name imprinted on the envelopes.

Justrite offers the 1956 currency gift envelope assortment in 21 beautiful steel-die engraved designs and 7 attractive lithographed styles, both in 2 colors and furnished on classic white vellum stock with matching outside envelopes . . . the ideal line to stretch your profits and please your bank customers.

YOUR JUSTRITE SALES PLAN

Check these features of your Justrite Sales Plan . . .

- Complete line of standard, specialty, and unusual envelope products
- Easy-to-read wholesale and retail catalogs for dealers
- Full line-up of samples and sales aids

Be a Justrite dealer and enjoy the benefits of your dealers sales plan. Write for your Currency Gift Envelope samples and Price List 910S.

TWO Modern JUSTRITE Factories



NORTHERN STATES ENVELOPE CO.

300 East Fourth Street • Saint Paul 1, Minnesota

JUSTRITE ENVELOPE MFG. CO., INC.

523 Stewart Avenue, S.W. • Atlanta, Georgia

SOlid FOt rSpIc only.

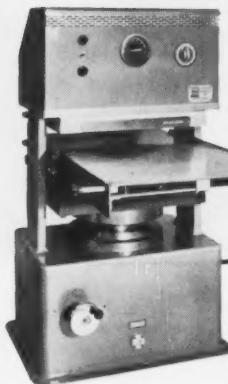
DID YOU SAY FAIRCHILD MOUNTING...



IMMEDIATE DELIVERY

IRWIN
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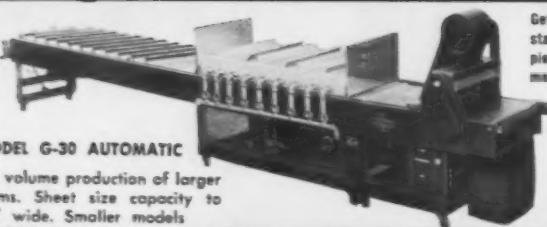
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Chicago 6, Ill.

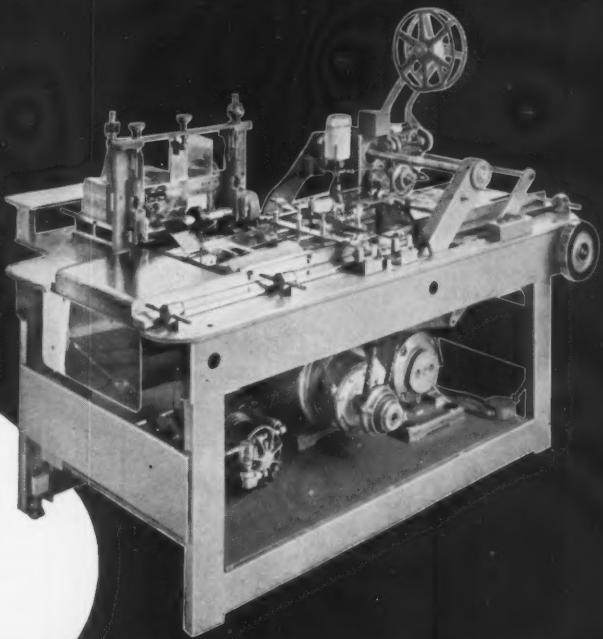


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WRAP**

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WRAP
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MANUFACTURING CO.**

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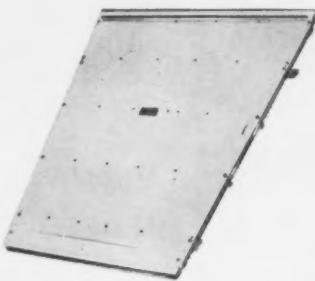
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A mighty cleaner for every type-casting machine. . . . Safely removes oil, grease, ink, tar, gum, & dirt. Terrific for type, film, metals, parts, pumps, presses, endless shop and home applications

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How to Do Embossing In Your Own Plant

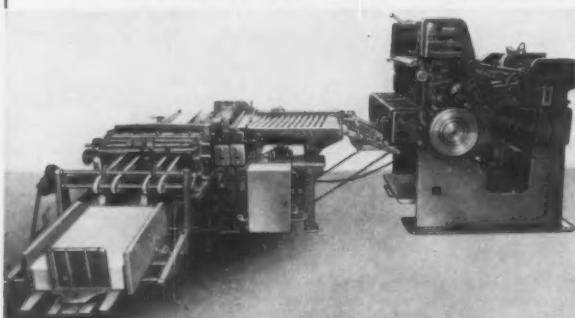
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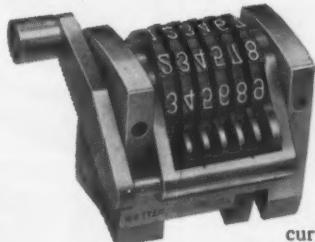
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ROTARY NUMBERING MACHINES

These rugged cam-actuated machines, specially designed for high-speed rotary presses, are built for trouble-free performance. They give you perfect number sequence, clean, sharp impressions, crisp, accurate register—every time. That's why top printers agree—"you do it better with WETTER!"



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Rugged number wheels with heavy-duty ratchets. One-piece, curved-base steel frame custom-curved number faces (to fit cylinder curvature). Wetter Quik-Lok clamp base saves set-up time—needs no mounting ring adapters.



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BOTH AVAILABLE WITH ROMAN OR GOTHIC FIGURES

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3967

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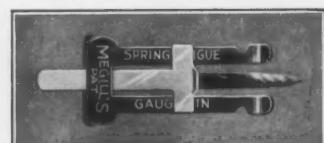
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This press has been replaced with two color equipment

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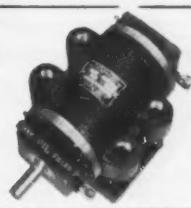
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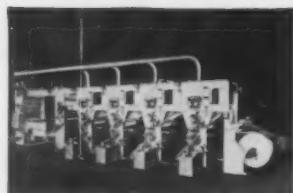
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 LSQ s/c 26 x 40
 22" x 34", 41" x 54"
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38"—44"—50" Seybold paper cutters.
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 Intertypes, G-2-B-C, Linotypes, 8-14.

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American Cancer Society

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ENGRAVER German, 20, single, seeks post. Herbert Lazarus, Johannisstr. 12, Fuerth/Germany.

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USERS SAY: "The Notebook" is our best salesman." "Has given us many profitable new contacts." "Lives up old accounts." "Receive many requests for copies." Write, on your letterhead, for FREE SAMPLES.

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Sell Sales Books, Manifold Books, Snap Sets and other Business Forms. Dealers prefer our line because of wider variety, finer quality, faster service, closer cooperation. Write for handy sales kit.

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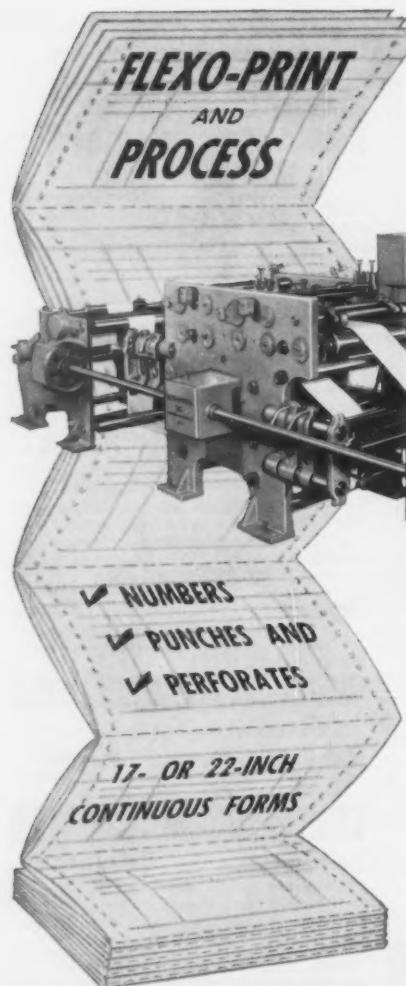
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For Quick Results**



Multiple and Continuous Business Forms

...in ONE
high-speed
press operation!

PACKER Flexographic press prints one to four colors in hairline register

• Nothing like it for high speed production of continuous type multiple business forms. Prints and processes paper in perfect register at speeds up to 800 feet per minute.

• Standard 2-color (or 4-color) combination press produces either 17" or 22" forms and eliminates need for two individual presses normally required. Packer presses can be built in 18", 24" or 30" sizes to cover any multiple width forms required. Any quantity of numbering and punching units for processing unusually small forms can also be furnished. Versatile mechanism handles cross perforations, skip perforations and angle perforations. Continuous chain or file hole punching.

• Press also features barrel or straight type numbering mechanism which adjusts to different weight stocks without "punch-thru" or offset—and has synchronized throw-out device. Machine also features Packer's exclusive "Feather Touch" hydraulic control for equalized press impressions on paper at all times and for positive, instant color throw-outs.

• Packer forms equipment is also available with 3- or 4-color flexographic or oil ink presses—or in combination. Also with center or surface rewind or sheeter. Write for complete information.

Dept. IP-57



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"CHAIN-HOLE"
PUNCH
Printing and
Die Cutting
Equipment

PACKER
Manufacturing Company
GREEN BAY - WISCONSIN

ADVERTISERS' INDEX

Abrams, M. L., Co.	148
Accurate Steel Rule Die Mfrs.	148
Adams Salesbook Co.	149
American Business Card Co., Inc.	149
American Carbon Paper Corp.	146
American Carbon Paper Mfg. Co.	146
American Cyanamid Co.	13
American Roller Co.	27
American Smelting & Refining Co.	4
American Steel Chase Co.	148
American Type Founders	14, 15, 22
American Writing Paper Corp.	33
Anchor Chemical Co., Inc.	144
Ansco	25
Arbogast Company	149
Bauer Alphabets, Inc.	126
Baum, Russell Ernest, Inc.	148
Beckfield Rotary Vacuum Blower Co.	147
Blatchford, E. W., Co.	114
Brandt Corp.	148
Brandtjen & Kluge, Inc.	24
Brooks & Perkins, Inc.	121
Brown-Bridge Mills, Inc.	106
Burnishine Products Co.	146
Cantine, Martin, Co.	148
Caprock Developments	146
Central Compounding Co.	146
Challenge Machinery Co.	19
Champion Paper & Fibre Co.	17, 18
Champlain Co., Inc.	26
Chandler & Price Co.	47
Cheshire Mailing Machines, Inc.	143
Consolidated Water Power & Paper Co.	11
Cotton Fibre Paper Manufacturers	7
Cottrell Company	52
Cowan Pressroom Products, Inc.	145
Cromwell Paper Co.	145
	Inside Back Cover
Dexter Folder Co.	34
Douthitt Corp.	148
Dow Chemical Co.	16
Drothong, D. A.	147
Duro, Orville & Son, Inc.	130
Eastern Corp.	12
Eastman Kodak Co.	39
Electro-Copyst, Inc.	147
Federated Metals Div.	4
Filmotype Corp.	131
Fletcher Paper Co.	125
Force, William A., & Co.	119
Form House	110
Fraser Paper, Ltd.	46
Gast Mfg. Corp.	131
Gegenheimer, William, Co., Inc.	30
General Aniline & Film Corp.	25
General Research & Supply Co.	29
Gilbert Paper Co.	41
Goos Lithographing Co.	118
Graphic Arts Corporation of Ohio	142
Graphic Arts Employment Service	149
Graphic Arts Equipment Co.	148
Haberle Company	146
Hamilton Mfg. Co.	129
Hamilton Paper Co.	127
Hamilton Tool Co.	28
Hammermill Paper Co.	137
Hano, Philip, Co., Inc.	128
Hantscho, George, Co., Inc.	120
Harris-Seybold Co.	43, 48, 52
Heidelberg Sales & Service	134
Hoe, R., & Co., Inc.	148
Ideal Roller & Mfg. Co.	97
Interchemical Corp.	6, 10
Intertype Corporation	Back Cover
Irwin Mfg. Co., Inc.	140
Justrite Envelope Mfg. Co.	140
Kimberly-Clark Corp.	8, 9
Kleen-Stik Products, Inc.	38

ADVERTISERS' INDEX

(continued)

Lanston Monotype Machine Co.	95
Lawson, E. P., Co.	103
Leedal Stainless Steel Products, Inc.	142
Litho Chemical & Supply Co., Inc.	141
Lithoplate, Inc.	43
Ludlow Typograph Co.	1
Macbeth Arc Lamp Co.	139
Mackenzie & Harris, Inc.	149
McAdams, John, & Sons, Inc.	144
Magnacraft Mfg. Co.	143
Magplate Division	121
Mead Corporation	49
Megill, Edward L., Co.	146
Mergenthaler Linotype Co. Inside Front Cover	124
Midstates Gummed Paper Co.	138
Midwest Matrix Mart, Inc.	147
Miehle-Goss-Dexter, Inc.	32, 34
Miehle Printing Press & Mfg. Co.	32
Miller Printing Machinery Co.	111
Minerals & Chemicals Corp. of America	123
Minnesota Mining & Mfg. Co.	122
Montgomery Company, Inc.	144
Morrison Company	116
Nashua Corp.	35, 36
National Blank Book Co.	113
National Cash Register Co.	5
National Lead Co.	114
Nekoosa-Edwards Paper Co.	23
New Era Mfg. Co.	45
New York & Pennsylvania Paper Co.	117
Nolan Corp.	147
North American Products Corp.	105
Northern Machine Works	149
Northern States Envelope Co.	140
Nygren-Dahly Co.	101
Offen, B., & Co.	147
Orleb Machinery Co.	124
Oxford Paper Co.	53, 54
Packer Mfg. Co.	150
Paper Manufacturers Co.	128
Pasadena Hydraulics, Inc.	141
Pitney-Bowes, Inc.	151
H. K. Porter Co., Inc.	
Henry Disston Div.	141
Process Color Plate Co.	40
Richards, J. A., Co.	148
Riegel Paper Corp.	142
Rising Paper Co.	2
Robertson Photo-Mechanix, Inc.	37
Royal Zenith Corp.	31
Siebold, J. H. & G. B., Inc.	133
Simco Company	147
Simonds Saw & Steel Co.	132
Smith Edwards Co.	149
Song Paper Co.	44
Standard Tag Co.	147
Teletypesetter Corp.	50
Timken Roller Bearing Co.	20, 21
Ti-Pi	147
Tirfing Printing Machinery, Inc.	51
Turner Printing Machinery, Inc.	51
Type & Press of Illinois, Inc.	
United Air Lines	42
United States Envelope Co.	115
Vandercook & Sons, Inc.	144
Verner, B., & Co., Inc.	140
Virkotype Corp.	142
Western Gear Works	130
Western Printing Machinery Co.	138
West Virginia Pulp & Paper Co.	108, 109
Wetter Numbering Machine Co.	145



Costs less
than a
typewriter!

Now, cut your Folding Costs on short runs!

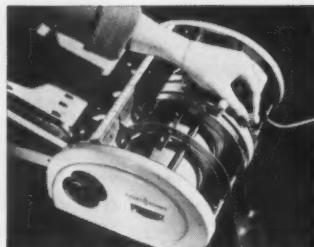
Short runs, small sizes and single fold jobs are a nuisance on big folders—raise costs, slow production. But on small stuff, the FH is hot stuff!

The FH is small, but a real folding machine. It can be set in less than a minute. Light and portable, it can be moved easily, and used by anybody—no skill or training is needed. And it costs less than a standard typewriter!

It's fast! Electrically driven, it double folds up to 5000 letter-size sheets per hour, with semi-automatic feed. (With fully automatic feed, optional at slight extra cost, the FH is even faster.)

Makes eight different folds. Can handle most standard weights and finishes, in sizes as small as 3 by 3, and as large as 8½ by 14 inches.

You have nothing to lose . . . by finding out now what the FH can do in your shop! Call the nearest PB office for a demonstration. Or send coupon for free illustrated booklet.



You set the FH by moving two knobs on inch scales to fold widths wanted—and start to fold. Easy as tuning your TV!

PITNEY-BOWES Folding Machines

Made by originators of the postage meter . . . Offices in 102 cities.

The larger Model FM is fully automatic, can fold up to 19,000 sheets an hour.



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4220 Walnut St.,
Stamford, Conn.

Send free illustrated booklet on Folding Machine to:

Name _____

Address _____

THE LAST WORD

BY WAYNE V. HARSHA, EDITOR

★ THE CRAFTSMEN'S EMBLEM is 500 years old and so is the first dated book to be completely printed in color. The Mainz (Germany) *Psalter*, printed in black and red with profusely decorated two-color ornamental initials, first appeared on August 14, 1457, almost 500 years to the day before the 38th annual convention of the International Association of Printing House Craftsmen in Buffalo, Aug. 4-7.

Take a look at page 81 of this issue of *IP* and you'll see what is said to be the first appearance of a printer's mark. The emblem is thought to be a combination of the family coats of arms of Johann Fust and Peter Schoeffer, who took over the bankrupt Gutenberg's shop some years before. Some historical references indicate they even finished Gutenberg's famous 42-line Bible in 1440—17 years before the *Psalter* appeared. The Craftsmen have adopted the Fust and Schoeffer mark and use it today as an identifying emblem. So it would appear that a birthday cake with 500 candles on it is in order.

Just by way of a side note: A Chicago bibliographer is now in Europe searching for two Gutenberg Bibles missing from the university libraries of Leipzig, Germany, since World War II. There are said to be only 47 of the Gutenberg Bibles in existence today, although Gutenberg is thought to have printed between 180 and 300 copies. The Bibles are extremely rare—and expensive. The one in the Library of Congress is valued at \$500,000; so is the New York Public Library copy. Many others are also valued in the six-figure category.

So look around in your attic among those books Grandma left you. If the book itself doesn't show up, a leaf might! Separate leaves are valuable, too!

★ A PROMINENT LOCAL PRINTER, who pleads the Fifth Amendment, has suggested that we answer questions from subscribers somewhat in this vein:

Q.—Our plunger sticks and slows production. How do you get it out fast so we can get going?

A.—Put a stick of dynamite under the crucible, light the fuse, and get going fast!

Q.—Do you have any special trick for getting mats out of magazines that are hanging way up inside?

A.—Use a trained mouse. Make sure shoes are fitted properly so that he can give the mat a good kick.

★ SPONSORING JUNIOR ACHIEVEMENT printing companies is good business. That's the title of a report available without charge from the Education Council of the Graphic Arts Industry, 5728 Connecticut Ave., N.W., Washington 15, D.C.

Junior Achievement is a national program whereby high school students learn how American business functions by organizing and operating their own companies under adult guidance. Youngsters of today who will be employees and businessmen tomorrow sell stock, elect officers, choose a product to make, purchase materials, buy or rent equipment, produce and sell their wares. At the end of a year each company is liquidated, with or without a dividend, depending on how well the students have managed their businesses.

"A basic industry such as printing is important to the development of youth, and printing lends itself well to what Junior Achievement is trying to reach," said a council statement.

The report tells how a printing firm or a local group of printers can sponsor and organize a J. A. printing company. Several printers are quoted as to their reasons for becoming sponsors. For example, Richard M. Van Dyke, personnel director, W. F. Hall Printing Co., Chicago, points out that this firm has employed many young people from Hall-sponsored J. A. companies, and "they're doing very well." He calls such junior companies "the single most important source of recruitment for future craftsmen, sales and executive personnel."

The Hall company printed the report. Hall's E. H. Plagemann chaired the committee which prepared the material. Assisting him were Lee Augustine, Printing Machinery Co., Cincinnati, and Haige Garabedian, Graphic Arts Association of Connecticut.

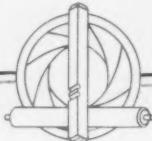
★ A MEMORIAL HONORING GUTENBERG is the goal of Dr. A. Ruppel, director of the Gutenberg Museum in Mainz, Germany. He has issued an appeal for funds to provide it. Plans call for a tomb with this inscription:

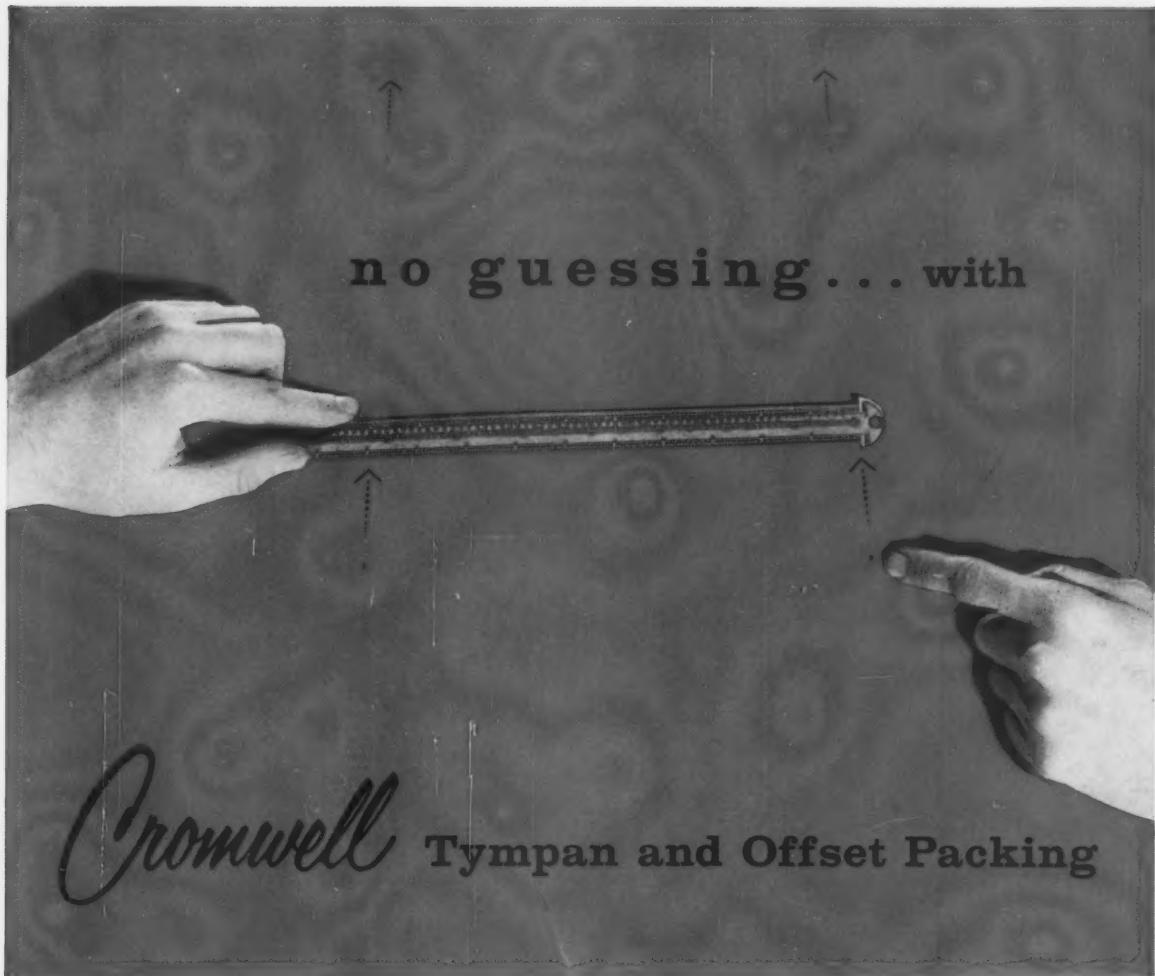
"Here lies in peace among his fellow citizens the inventor of printing, Johannes Gensfleisch zum Gutenberg, died February 3, 1468."

St. Francis Church, Mainz, Germany, where Gutenberg was buried, was destroyed in 1742. For many years the place where he was interred was not known. Excavations based on the original church plan (1577) seemed to show that he was laid to rest under the nave, which will be the site for the memorial tomb.

Contributions should be addressed to account No. 67676, Tomb of Gutenberg, Volksbank, Mainz, Germany.

★ IT'S AGAINST THE LAW to use tombstones for advertising in Miami, Okla. Near Ithaca, N.Y., is this stone: "Tabitha, wife of Moses Fledger, aged 55. We shall miss thee mother. (Job printing neatly done.)"





no guessing... with

Cromwell Tympan and Offset Packing



Every sheet is guide-line marked—10 inches exactly from the point of any arrow to any other, horizontally or vertically. Every sheet clearly shows caliper number.

Result . . . you can quickly and easily measure off the Tympan you need without waste . . . you can maintain stock control at a glance.

And of course there's no guessing about famous Cromwell quality. Texture—freedom from high or low spots—toughness—resistance to oil, moisture and cleaning solvents—are absolutely uniform from one Cromwell sheet to the next.

Prove it to your own satisfaction. Ask your paper merchant for a sample or mail the coupon, today!

The best run for your money — Unconditionally guaranteed!



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CROMWELL PAPER COMPANY

4805 S. Whipple Street • Chicago 32, Illinois

I'd like to test Cromwell Tympan in my make-ready.
Rush sample at once.

Name _____ Title _____

Company _____

Address _____

City _____ Zone _____ State _____

Press size and make _____ Tympan sheet size desired _____



It Doesn't Pay to Operate an Old Machine

Bought and paid for. Written off. Aren't you paying for a new typesetting machine without having one?

Are your maintenance costs too high? Isn't downtime excessive? Are the slugs they are casting of good quality? Are the magazines and molds interchangeable with your newer equipment? How much longer will these old machines run before important parts may need replacement?

Your old machines are not equipped with time-saving improvements such as Partlow temperature controls, Visilite magazines, oil cushions, gearless V-belt motor drive, six-mold disk, finger-flip mixer shift and automatic quadder. These features, plus greater reliability and ease of operation which new Intertype machines provide, will increase your production.

Ask your Intertype representative to analyze your operation. He will point the way to lower composing room costs through a planned program of replacement.



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Division of HARRIS-INTERTYPE CORPORATION

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